CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Chadwyck-Healey Inc
623 Martense Avenue
Teaneck NJ 07666
USA

Date of publication and production of master: 1982

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd.

Location of original: Arts Council of Great Britain, 105 Piccadilly, London W1V OAU.

Technical data: Producing laboratory: Chadwyck-Healey Microform Publishing Services, 10 North End, Bassingbourn, Cambs., England.

List 33

23 PHOTOGRAPHERS

23 DIRECTIONS → →

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The Kirklands International
Photographic Exhibition
At The Walker Art Gallery
William Brown Street
Liverpool
1978

23 DIRECTIONS → →

Published by the Walker Art Gallery
in association with
the Arts Council of Great Britain

Catalogue produced by
Publishing Projects Ltd.
35-37 Alfred Place, London. WC1

Designed by Sue Mann and Terry Stratton

Type set in Times New Roman
Printed by Sydney Lee (Exeter) Ltd.

The text © Valerie Lloyd 1978
The photographs © The photographers

For their help in making this exhibition and catalogue possible, we would like to thank Daryll Curran, Robin Fletcher, Heather Forbes, Betty Gallagher, Nigel Greenwood, Daryl Harnisch, Marvin Heiferman, Joyce Mereaux, Victor Schrager, Robert Self, Holly Solomon, Angela Thompson, Peter Turner, Hester Van Royen, Jack Wendler, and especially Timothy Stevens, Director of the Walker Art Gallery.

Cover photograph, Linda Connor, Untitled 1973

ISBN 901534 63 3

23 PHOTOGRAPHERS

At The Walker Art Gallery
William Brown Street
Liverpool

23 DIRECTIONS → →

This is not the first occasion that the Walker has sponsored an international photographic exhibition. In our early days in 1888 such an exhibition of 'photographs and appliances' was held "showing the development of this branch of science" as our Annual Report stated. While acting as host to international photographic exhibitions through the turn of the century, and then to the Annual Northern Photographic Exhibition, nothing so significant has appeared in recent years. I hope that this will be the first of a new series in which in place of the scientific approach, we are able to show photography as a pure art form.

Messrs Kirklands of Liverpool and the Arts Council of Great Britain have made this new venture possible and I would like to express our gratitude to them for their sponsorship. I would like to thank the artists, lenders and all those who have given us help. I am delighted that Valerie Lloyd agreed to make the selection and prepare this catalogue.

1888 was a year of record attendance, over 610,000 — I hope that 1978 may prove another such year as a result of this stimulating exhibition.

John Last
Chairman
Arts and Culture Committee
Merseyside County Council

23 PHOTOGRAPHERS

Credit must be given to the Walker Art Gallery in Liverpool for staging, for the first time in Britain, a major international survey of contemporary photography.

Along with the well known John Moores, and lately the Peter Moores biennials of contemporary art, this is also an independently sponsored exhibition. To mount an exhibition such as this, rather late in the present renaissance in photography, presents limitless possibilities: the number of photographers working seriously and producing good work is enormous and group shows of their work set around numerous contexts abound. How then might one usefully define the boundaries of this present exhibition, which might almost seem something of a luxury in contemporary, economically, and perhaps aesthetically, depressed Britain?

Since the Walker had declared its interest in art and in photographers interested in the medium purely as a means of expression for their ideas, the show was set in one direction early on. The kind of expressive documentation which is part of the tradition of photojournalism, so prevalent still in Britain and Europe generally, is not represented. Since neither in Britain, nor any other country, have photographers chosen to take up and explore the extended possibilities of the medium with the enthusiasm and thoroughness of the Americans, what sets out to be an international exhibition necessarily has developed an enormous bias towards the USA. Next, since the original intention of the Walker was to provide a basis for purchasing prints to start a photographic collection, it seemed sensible to confine the exhibition to a generation which, although still

young, has proved itself to be of influence, and to retain as far as possible the idea of demonstrating the full range of potential which photography represents.

The generation with which we are dealing, now in their thirties and forties, is the first in photography to escape the lone responsibilities of being cast in the role of 'Master' in a medium which still had some kind of stigma attached to it; a role perpetuated in the generation of Brandt, Cartier-Bresson, Callahan, Evans, Sommer and White. To the next generation came the realisation that photography is not 'Art' but merely a medium, innocent as such of being anything other than what the user makes it.

And to join those, like Friedlander, who were drawn directly to photography itself, came others whose ideas were formed in other media, but who developed in such a way that the photograph became their principal means of expression. The senior figures in this exhibition, now in their mid forties, Lee Friedlander, John Baldessari and Robert Heinecken, express very separate directions in their use of the medium. Within these broad directions, which are at least loosely definable or recognisable, the work of some artists included overlaps more than one category, or maybe does not quite fit any; however, none of them can be said to have derived their main influence from any others of this generation, or to make work which duplicates or is in any sense derivative of other photographers in this show. Each has made his own original contribution to the extension of the language, whether he has been concerned with the intrinsic qualities of camera vision, or the nature, function or role of photography itself. In order to make possible some kind of assessment of the work of this generation, it is necessary to show work which spans the period in which the artist has been working; however, owing to difficulties of various kinds, particularly in the cases of several artists who produce multiple pieces, this has not, in the final realisation, always been possible.

Some of the photographers in the exhibition are fairly well known in England, while others, such as Heinecken, Hahn, Connor and Barrow are not. Why this should be is difficult to tell, although their present locations in the South West and California begs the question of the old East/West Coast split in channels of cultural communication.

Lee Friedlander is well known in England, and has, perhaps more than anyone else developed a purely photographic vision, an ability to see the inherent qualities of a photograph. His own adage "The pleasures of a good photograph are the pleasures of a good photograph" may be very aptly applied to his work. The pleasures of his photographs are confined within the frame, they do not depend on content, or relate to subject matter in the real world, any more than they refer to some abstract idea or concept external to the work. The structure of his photographs has remained consistent and recognisably his own throughout, but it has grown in sophistication to a degree possibly not equalled by anyone else.

When Art in the usual sense of the word became minimal and multi media in the mid-sixties almost everything had been done with painting that seemed possible; it was a period which in some terms can be seen as a crisis. When photography became minimal in the early seventies, it signified something quite separate, which might be seen as a move towards isolating the medium and defining its qualities. Using relatively little content, isolated areas of factory walls or areas of flat urban landscape, both Lewis Baltz and Robert Adams drew attention to the qualities of a photograph which are inherent to the medium rather than its content.

Baltz and Adams amply illustrate very different ways of approaching the explicitly non-exotic. Adams style is purposely old fashioned, to the point of ordinariness. Both this ordinariness and the featureless landscape he has chosen, combine to underline the essential duality which is at the

heart of photographic art. His photographs exist, not their subjects, the subject or content becomes intellectual rather than evidential. In Baltz's photographs, because the content is minimal the intent begins to surface more literally. The tightly structured formality of his work is deceiving, the lack of space or atmosphere between his camera and the subject link him more in feeling to the flats or backdrops of California, where he lives. In these flat, tacky, concrete buildings lies a tactile luxury which is the luxury of the photographic print.

The literal qualities of the photograph are further amplified by Thomas Barrow in his *Cancellation* series, which also utilizes a minimal landscape. His earlier work was very much concerned with the medium itself and with problems common to works in other media. His early prints, often using the TV screen as subject, the *Pink Stuff* and the *Pink Dualities* series, where the mode of presentation, with a dominant pink tone, becomes contradictory to the subject matter. Later the *Verifax* prints show concerns which have to do with copying reproduceability and a computer-like build-up of the image, which is very close to some of Paolozzi's work in England. His most recent series, *Libraries*, is the most telling, of his concerns, in that they tell you nothing of the objects themselves but simply direct you to literature, and the content of the content. With Barrow's interest in the language of the photograph, goes his belief that literary description is still the most appropriate way to describe it, and one feels that with this last series he has reached a cumulative point; from where something else must happen.

Linda Connor also uses toning, gold chloride, to give a warmth to the images. They however are not concerned with the literal, but with the mythological. In her early pictures this was overt, she used rephotographed collage material, from etchings or photographs in juxtaposition. For the last seven years, she has been using an old camera which belonged to an aunt who had been a student of Clarence

White. She uses the halos of light created by the shutterless, soft-focus lens, and a short depth of field, to create an almost accidental magic, rendering the most ordinary objects or landscapes incredible, and creating her own mythology of camera vision.

Mythology of a more traditional kind is evoked by Jerry Uelsmann. His superbly skilful multiple prints interpret the world in a truly inventive way, and no matter how hard we look they rarely reveal their fabricated origins. He is following, with humour, in the tradition of Rejlander and Robinson in the mid-nineteenth century, and the allegories which result are uniquely disturbing.

Emmet Gowin's photographs are the opposite of fantasies, they have a quality of humility, of exploration and shared discovery. He is on intimate terms with most of his subjects: his family, his neighbours, their homes and the surrounding landscape. His reverence of the content springs from his concern for them combined with a respect for the medium he obviously loves.

Children and old people doing everyday things also form a good deal of Mark Cohen's subject matter. His subjects though are taken out of context, they are isolated sections of very ordinary events, often illuminated by strobe light, or ambient light, in the half dark. This produces light shadows which introduce a very menacing aspect to the ordinary, the grotesque seems to hover very near. In his photographs of objects or insects in close-up the subject matter seems like something from another planet, as in the photograph of the piece of bread under snow.

John Gossage used semi-close-up and strong sunlight to create a similar but less menacing view of the world. His pictures are straight photographs of ordinary things also, but at a peculiar distance, seeming neither to gain perspective through distance, or clarity through close-up. The images, nevertheless in bright light and perfect detail, have a quality of unreality and confusion about them. These subtle shifts of emphasis in visual awareness are

perhaps one of the most rewarding aspects of working with photography.

Les Krims' work has attracted an enormous amount of attention of varying kinds: his bizarre images are staged situations constructed to comment on the bizarre nature of everyday incidents, the violence of everyday human intercourse, and the implied violence and humour of the interaction between man and technology. Krims chooses to measure the success of these images by their effect. Four of his pictures exhibited once caused a kidnapping, and this was duly celebrated with true black humour, by publishing a portfolio of the works and the press-cuttings. Duane Michals pictures also have an element of the unreal. His sequences are constructed like dreams of encounters between people. They play on the real and the unreal qualities of the photograph, forming isolated moments from a narrative, which is linear and is helped by his own 'diary' descriptions. They begin to define the moments between the photographs that you don't see. The gap between each one in the sequence, takes on more importance than the pictures themselves. In this way the viewer's imagination is stimulated to complete them, or to dream.

Ralph Gibson's work has been largely structured around four projects, the first three of which were published as books. Originally a photojournalist he used his ability to take very rapid, accurate shots, and began to take pictures concerned more with dream-like states, he captures with straight photography subject matter which is otherwise only achieved by the staging or directing of the subject. His concern with contemporary art and the gradual move to extreme close-up in his *Quadrants* series, led Gibson to almost purely abstract, very minimal pictures in colour.

William Eggleston and Stephen Shore are known solely for their work in colour. Both have used either C-type prints or the dye transfer process to print what is otherwise straight photography. Each is working within a tradition, and

perhaps what separates them is emphasis. Eggleston captures what is American; his colour and his lens stop on what is traditional and respected in America, give it new colour, and super-realist detail creating a feeling of artificiality.

Stephen Shore, on the other hand, works within the American tradition of photography, rather than life. His pictures are very much structured within the tradition of the great documentary photographers in America. His landscapes are cut by the edge of the frame, enclosing what he sees. His colour is used in a less emotive way than Eggleston's, it is balanced and coolly aesthetic.

Colour appears in the work of Betty Hahn in a different kind of way. Her early work consisted of spoofs about photography, she made large rolls of film, printed on negatively, and 'soft' daguerreotypes. She is best known for her experiments with old printing processes and in particular for the embroidered gum prints on fabric. For her the photograph is not a sacred object. Embroidery picks out and highlights the brightest or the most important part of the picture, destroying the surrounding space. Her work is traditional in the sense of the best American folk art, simple and effective.

Robert Heinecken is concerned by the role of photography in culture on many levels, and his work expresses a very Californian attitude to the medium. He uses magazine rubbings, or photograms of food, or TV images to create his pictures, and when they are finished the print may not be photographic but photographically derived, like the original stimulus. It is the reproduceability of the medium which has captured his attention, and the many consequences of this in advertising copy, news or pornography. When he rebound copies of Time magazine with every other page from a pornographic magazine, he replaced one on the newstand from which both were separately available. Some of his work, on stretched or formed canvas, or hand coloured photo-lithographs, begs the question of whether he is a

'photographer', but there is no question that his main concern and his vehicle for communicating it are both photography.

Robert Cumming's pictures at first seem cerebral and to have little connection with his native Los Angeles, but on closer inspection they relate directly to Hollywood film stills. Almost nothing in them is authentic, Cumming has acted as director and built around a given circumstance, such as an accident or a fabricated situation, a complete set of props. His props usually have no relation to real scale or perspective, but are made to fool the eye in the same way as a Renaissance theatre set, it is the photograph which re-translates them back to the credible. Furthermore he usually photographs at night and creates his own lighting conditions. Cumming's pictures are dryly humorous, and question within the frame the kind of reality recorded by photography, tricking our senses into believing what is blatantly unreal.

The theatrics in the work of William Wegman are of an entirely different kind: they have a marvellous, visual, deadpan humour, which is the first thing one notices and responds to, and the main content is a secondary process of working out what is actually happening, and what is really there, playing once more on the question of the photograph as some kind of 'true' or 'real' evidence. Much of Wegman's work has been in video, and his still photographs, often in sequence of two or more, have the quality of TV situation comedies. John Baldessari's work has a lot in common with Wegman, the use of sequence and the directing of the picture contents. But his are drier, more direct and often dependent on logical thought, or factual information outside the picture, rather than instinct , to give the sequence meaning.

Jan Dibbets utilizes the essential characteristics of photography to document and record his conceptual constructs of the landscape. He uses the camera to shift the axis of the horizon, and play upon the horizontal, while he moves from land

to sea. The horizon might describe a curve whose geometric roots lie outside the photographs from which it is assembled. It is the final assembly of photographs with geometric precision which gives them meaning. More recent work concerned with overall patterns of nature on the surface of the work is extremely visually appealing.

Pit heads, gasometers, cooling towers, silos and furnaces have been photographed by Bernd and Hilla Becher for over ten years, in an exploration of the relationship between function and image. Rigorous in their approach, the plain angle of view and the overall grey quality of the prints allow a maximum uniformity of image. They provide a clear comparison between structures, usually impossible in the landscape and find the material far more interesting in this form than any interpretation could bring to it. However they do select which pictures are shown, and call them 'Anonymous Sculpture', and one is left within each group with an idea of what the perfect industrial monument might be.

Victor Burgin questions the ability of the photograph as it is used in everyday contexts to transmit precise meaning. His work is political and semiotic, and is aimed at current advertising images. He sets up with words, not only choices of captions alongside a single image, but very precise contextual directions for viewing. He channels our perceptions along a particular path, narrowing down the possibilities for 'reading' the photograph and increasing the possibilities of understanding his meaning.

Hamish Fulton on the other hand leaves wide open his romantic images of landscape, there is a paucity of content, of explanation. The photograph has become his chief means of recording the sensations he wants to convey, along with a given time and place, he leaves the viewer to reconstruct his isolated walks and proximity to the landscape, his mystical experience.

In the last couple of years several people in the show have turned to colour photography or

hand coloured photographs, who have previously only produced monotone prints, Barrow, Cohen, Gibson and Michals. Photographers everywhere are experimenting more with various processes and modes of representation. This exhibition is not so much a critical selection as a chance to stand back and review some of those who have influenced our thinking about the medium. It is not inclusive, there are those who might well have been included, of whom no criticism is implied, just as those included have been so on the basis of general acceptance as much as critical acclaim. This is the first exhibition to show such a broad range of work, but it is doubtful that the full potential of the medium is represented here. Hopefully there are enough points of departure to allow us some assessment of photography as art.

Valerie Lloyd

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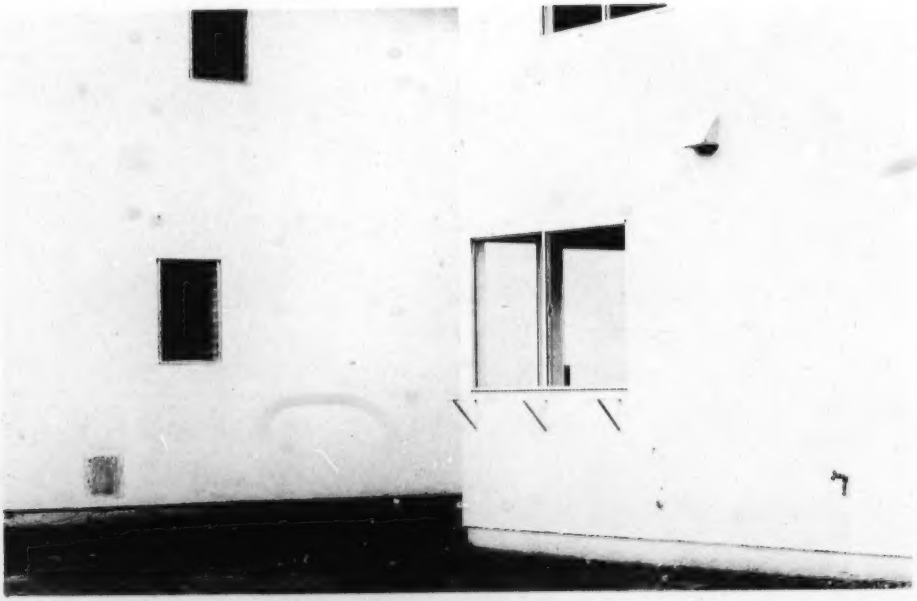
Totemic aspen

Untitled 1976

Untitled 1973

Untitled 1974



Untitled, from the Tract Houses, No. 22

Monterey

Untitled, 1974 from 'Days at Sea'

Untitled, 1974 from 'Days at Sea'

Untitled 1976

Untitled 1975

Danville Virginia 1973

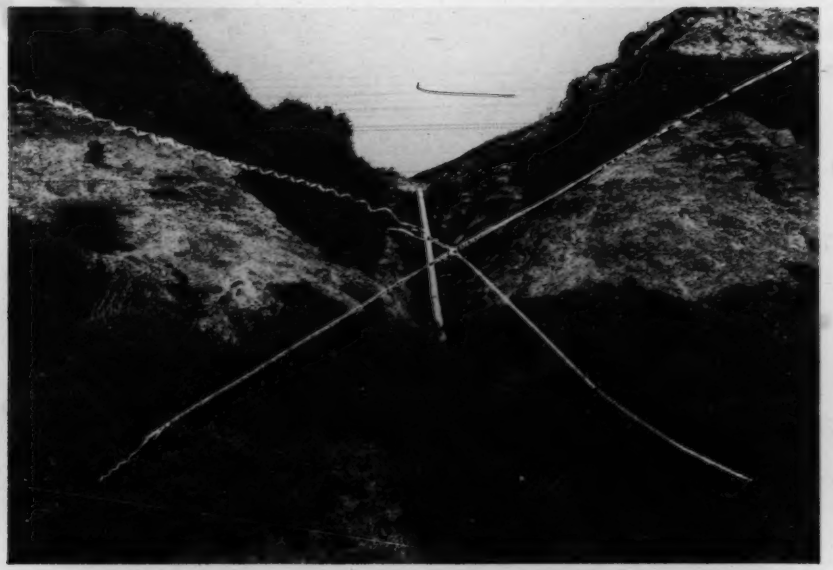
Edith & Elijah, Dayton, Ohio 1968

Pomona, N.Y.

Lillian clipping

Raindrops, woman relighting W.B., Philadelphia

From the series Libraries: Albuquerque

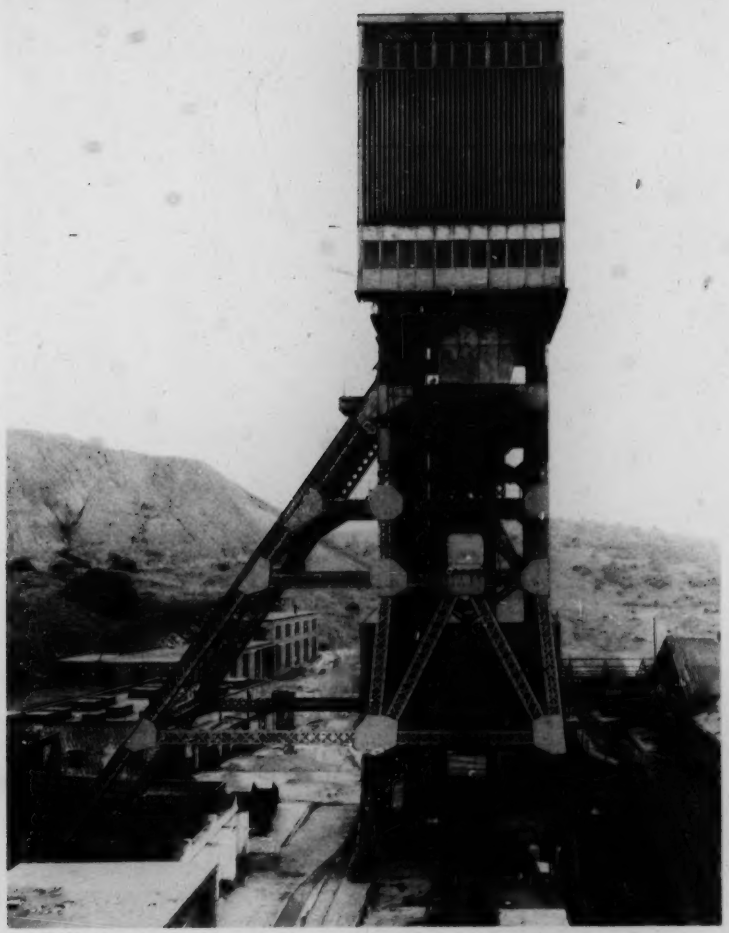


From the series Cancellations — San Clemente site

Car Arlington Virginia

Huntington Gardens California

Ryhope colliery Sunderland



Mistaken identity

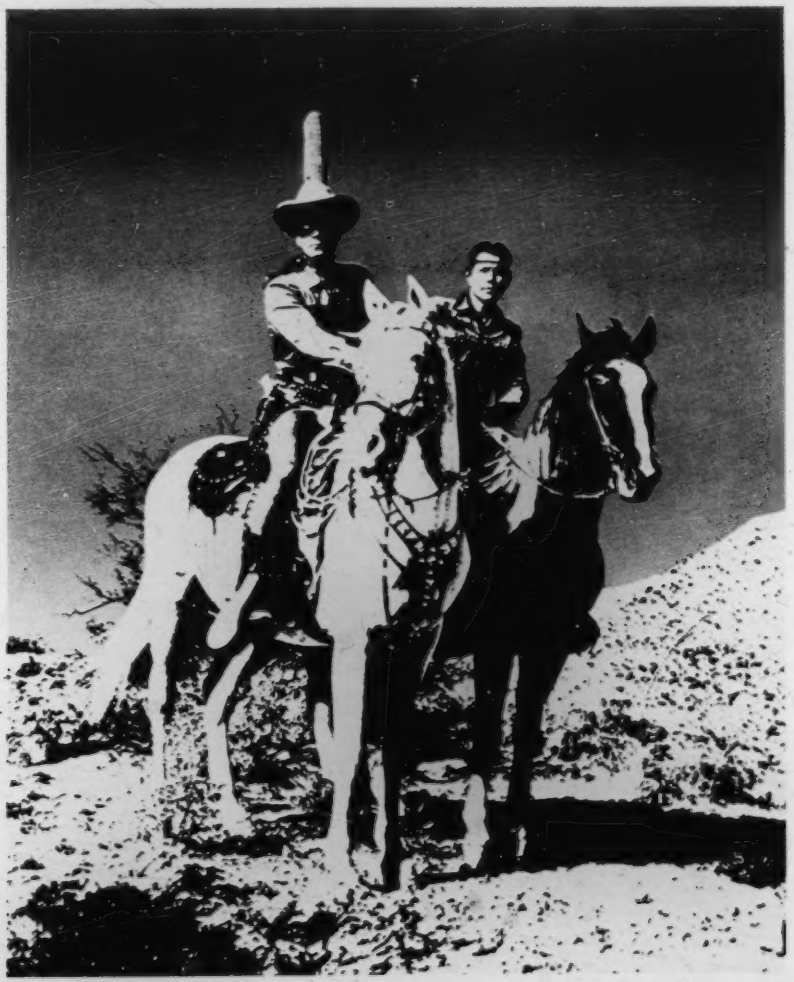
I was sitting in the restaurant, lingering over my second cup of coffee. As I looked up and glanced out of the window, I saw myself walk by.

Mistaken Identity. No. 1 of an 11 part sequence

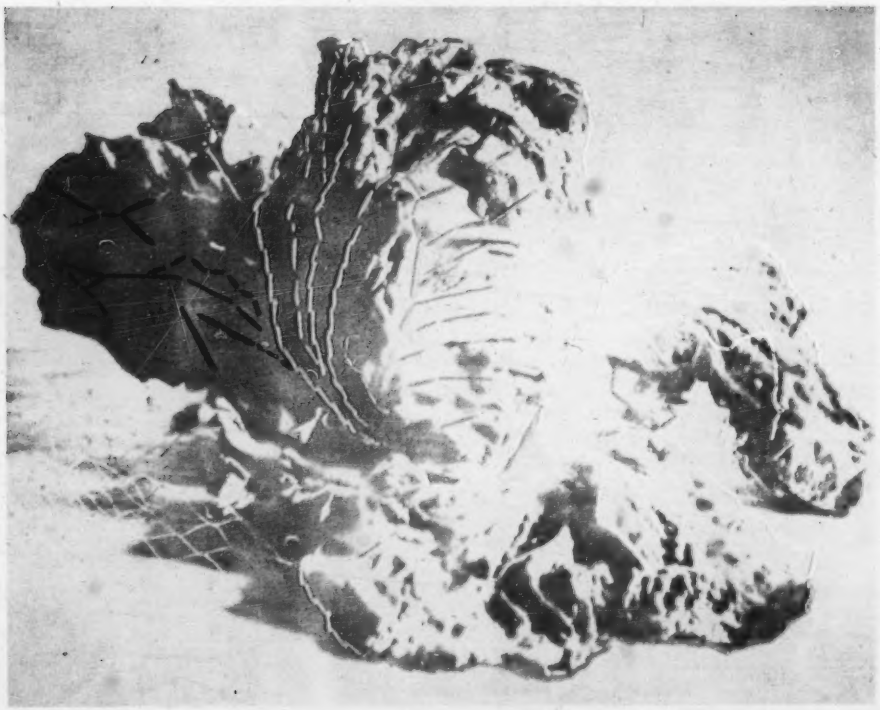
Rene Magritte (superimposition on easel)

Breast bomb

Daytime color T. V. fantasy arm and hammer



New Mexico sky from the series 'Who was that masked man I wanted to thank him'

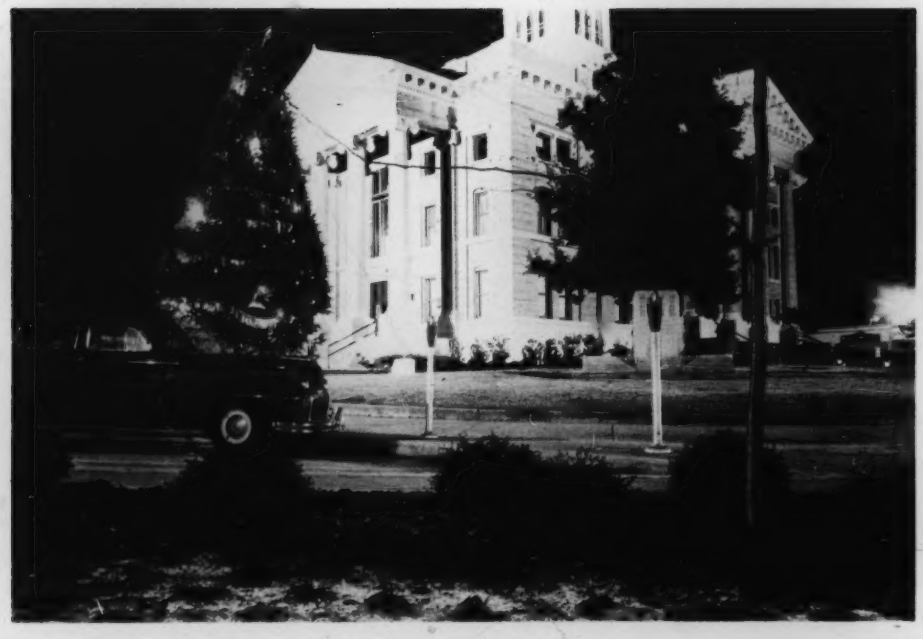


Lettuce

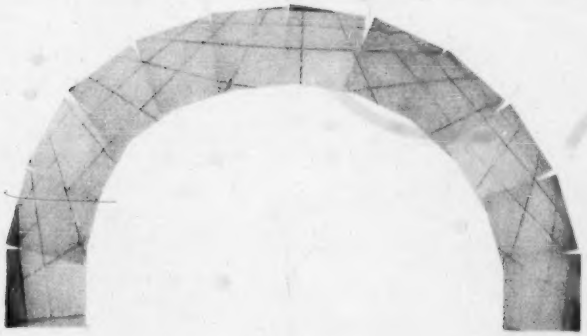
Room 125, Westbank Motel, Idaho Falls, Idaho 7/18/73

Sunset Ave., Palm Beach, Florida 10/28/73

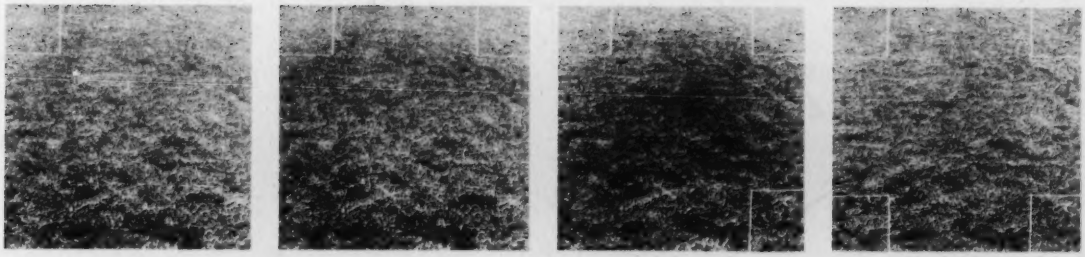
Thomasville, Georgia



Sumner, Mississippi



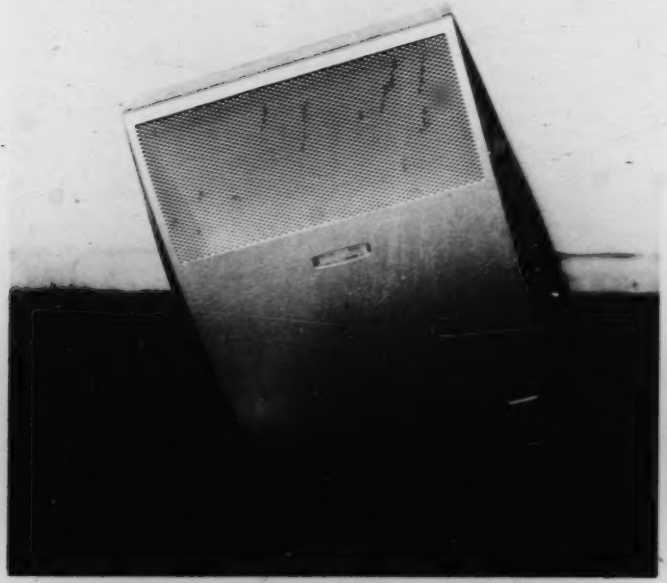
Structure panorama study 2



Untitled 1971 from The Little People of America

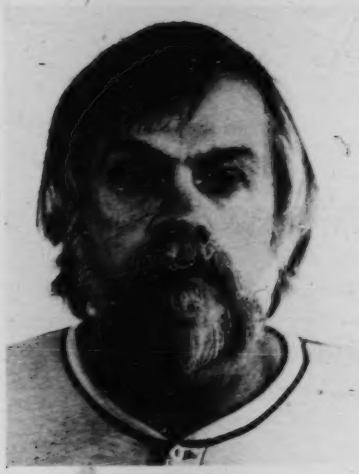
How many things can you find wrong with this picture?
From the series Academic Art; 1975-1977

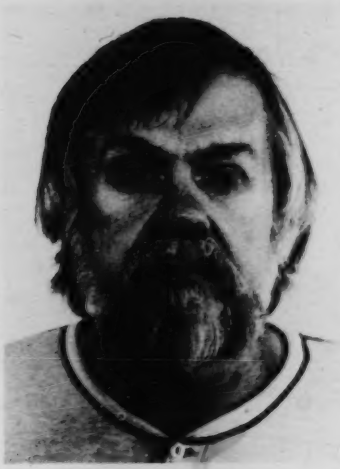
Before learning to write with his sweater he learned to write with his hand

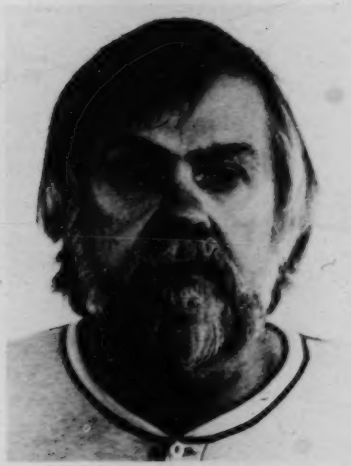


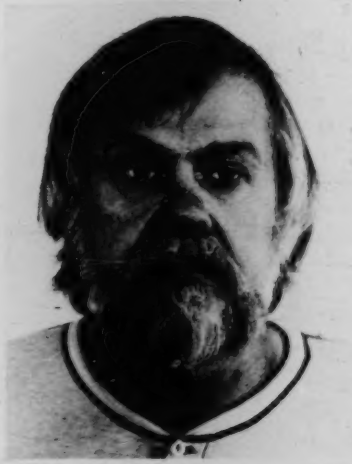
Phallacy from the work 'U.S. 77'

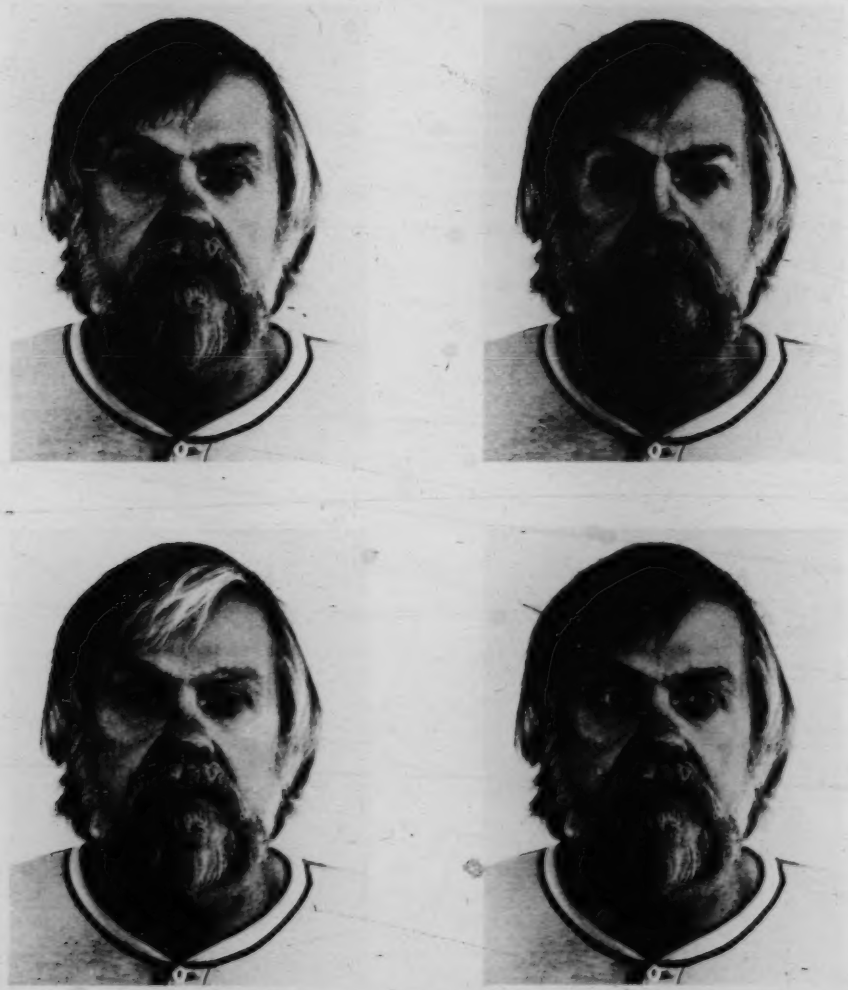
Nuclear power from the work 'U.S. 77'











Distracted in mid-stride spike heeled man kneels to read

All works are silver prints unless otherwise stated.

Robert Adams was born in Orange, New Jersey in 1937. He received a B.A. English, summa cum laude, from the University of Redlands, California 1959, and a Ph.D., English, from the University of Southern California, 1965 (National Defence Act Fellowship, 1959-62). He was lecturer and Assistant Professor, English, at Colorado Springs, 1962-70. He is currently living in Longmont Colorado where he has worked as an independent photographer and writer since 1967. In 1973 he was awarded a National Endowment for the Arts Photography Fellowship and a John Simon Guggenheim Foundation Fellowship. In 1975 he received The Award of Merit, from the American Association of State and local History.

One Man Exhibitions 1971 — Colorado Springs Fine Arts Center, Santa Fe, N.M. St. Johns College, Santa Fe, N.M.; Rice University Media Center, Houston, Texas; Salt Lake City Public Library, Utah; Castelli Graphics, New York; 1977 — Sheldon Memorial Art Gallery, University of Nebraska, Lincoln; Zabriskie Gallery, Paris; 1978 - Robert Self Gallery, London.

Group Exhibitions 1970 — *New Acquisitions* Museum of Modern Art, New York; 1971 — *Photographs by Robert Adams and Emmet Gowin* Museum of Modern Art, New York; 1973 — *Contemporary Photographs* Princeton University Art Museum, N.J.; *Landscape/Cityscape* Metropolitan Museum of Art, New York; 1975 — *14 American Photographers* Baltimore Museum of Art, Maryland; *New Topographics* George Eastman House, Rochester N.Y.; 1976 — *Six American Photographers* Thomas Gibson Fine Art Ltd., London; *Recent American Still Photography* Scottish Arts Council, Fruit Market Gallery, Edinburgh; 1977 — *Eye of the West* Massachusetts Institute of Technology, Boston.

Monographs *White Churches of the Plains: Examples from Colorado* Colorado Associated University Press, Boulder 1970; *The Architecture and Art of Early Hispanic Colorado* Colorado Associated Press and State Historical Society of Colorado, Boulder 1974; *The New West: Landscapes Along the Colorado Front Range* Introduction by John Szarkowski. Colorado Associated University Press, Boulder 1974; *Denver A Photographic Survey of the Metropolitan Area* Colorado Associated University Press, Boulder 1977.

Selected Publications and References *Pictures and the Survival of Literature* Western Humanities Review 25:1, Winter 1971; *Landscape/Cityscape: A selection of Twentieth-Century American Photographs* Introduction by Phyllis Dearborn Massar. Metropolitan Museum of Art, New York 1973. *Review of Wisconsin Death Trip by Michael Lesy* The Colorado Magazine, Fall 1974; *Review of The West: An American Experience by David R. Phillips* The Colorado Magazine, Spring 1975; Baltz, Lewis. *Review of The New West by Robert Adams* Art in America 63:2, March-April 1975; Desmarais, Charles. *Topographical error. Review of the Exhibition New Topographics* Afterimage 3:5, November 1975; *New Topographics: Photographs of a Man — altered Landscape* Introduction by William Jenkins. George Eastman House, Rochester N.Y. 1975.

Public Collections The Museum of Modern Art, New York; Metropolitan Museum of Art, New York; International Museum of Photography at George Eastman House, Rochester, N.Y.; Polaroid Collection, Boston Massachusetts; Princeton University Art Museum, N.J.; Colorado State Museum, Denver; Wheaton College, Illinois; Chase Manhattan Bank, New York; Colorado Springs Fine Art Center, Colorado; Museum of Fine Art, Houston; Sheldon Memorial Art Gallery, Lincoln, Nebraska; John Simon Guggenheim Memorial Foundation Collection, New York.

Photographs by courtesy of Castelli Graphics, New York.

1 ***Along Interstate 25*** 1969 140 x 151mm

2 ***Tract house and outdoor theatre, Colorado Springs*** 1969 122 x 151mm

3 ***Sunday school. A church in a new tract.*** 1969-1970 145 x 154mm

4 ***Sheridan Boulevard, Lakewood*** 1970 150 x 152mm

5 ***Sheridan Boulevard, Lakewood*** 1970 143 x 150mm

6 ***Farm road and cottonwood, south of Raymer*** 1970 151 x 150mm

7 ***Untitled 1973*** 152 x 193mm

8 ***Untitled 1973*** 151 x 192mm

9 ***Untitled 1973*** 152 x 195mm

10 ***Untitled 1973*** 151 x 193mm illustrated page 18

11 ***Untitled 1973*** 152 x 196mm

12 ***Untitled 1973*** 151 x 192mm

13 ***Untitled 1973*** 152 x 192mm

14 ***Untitled 1973*** 152 x 192mm

15 ***Untitled 1973*** 152 x 195mm illustrated page 19

John Baldessari was born in National City, California in 1931. He received a B.A. in 1953 and an M.A. in 1957 from San Diego State College. He currently lives and works in Santa Monica, California.

One Man Exhibitions 1962 — Southwestern College, Chula Vista, California; 1964 — Southwestern University, Chula Vista, California; 1966 — La Jolla Museum of Art, California; 1968 — Molly Barnes Gallery, Los Angeles; 1970 — Richard Feigen Gallery, new York; Eugenia Butler Gallery, Los Angeles; 1971 — Konrad Fischer Gallery, Dusseldorf; Art & Project, Amsterdam; Nova Scotia College of Art and Design, Halifax; 1972 — Galerie MTL, Brussels; Art & Project, Amsterdam, Franco Toselli Gallery, Milan; Jack Wendler Gallery, London; 1973 — Galerie Sonnabend, Paris; Galerie Skema, Florence; Konrad Fischer Gallery, Dusseldorf; 1974 — Galerie Skulima, Berlin; 1975 — Felix Tandschin Gallery, Basle; Art & Project/MTL, Antwerp, Belgium; Galerie MTL, Brussels; Saman Gallery, Genova; Sonnabend Gallery, New York; Stedlijk Museum, Amsterdam; Modern Art Agency, Naples; Galerie Sonnabend, Paris; University of Akron, Ohio; Ohio State University, Columbus; The Kitchen, New York; University of California at Irvine; 1976 — Ewing Gallery & George Paton Gallery, Victoria, Australia; James Corcoran Gallery, Los Angeles; 1977 — Massimo Valsecchi Gallery, Milan; *'Materix'* Wadsworth Atheneum, Hartford, Connecticut.

Group Exhibitions 1969 — *Art by Telephone* Chicago Museum of Contemporary Art, Illinois; *Whitney Annual Exhibition of Painting* New York; *Konzeption — Conception* Stadtischen Museum, Leverkusen; 1970 — *Information* Museum of Modern Art, New York; *Prospect '71* Projection, Kunsthalle, Dusseldorf; *Pier 18* Museum of Modern Art, New York; 1972 — *13 Artists Chosen for Documenta* Sonnabend Gallery, New york; *Whitney Biennial* Whitney Museum of Art, New York; *Koncept-Kunst,* Kunstmuseum, Basle; *Documenta 5* Kassel; *California Prints* Museum of Modern Art, New York; 1973 — Galerie Sonnabend, Paris; 1974 — *Projekt '74* Cologne; 1975 — Melmo Kunsthalle, Stockholm; *The Extended Document* George Eastman House, Rochester, N.Y.; 1976 — *Painting and Sculpture in California: The Modern Era* San Francisco Museum of Modern Art, California; 1977 — *American Artists: A New Decade* Fort Worth Art Center Museum, Texas; *Whitney Biennial,* Whitney Museum of Art, New York.

Monographs *Choosing Green Beans* Toselli Gallery, Milan 1972; *Throwing Three Balls in the Air to Get a Straight Line (Best of 36 Attempts),* Edizione Prearo, Milan 1973; *Ingres and Other Parables* Studio International, London 1975; *Throwing a Ball Once to Get Three Melodies and Fifteen Chords* University of California 1975; *Brutus Killed Caesar* Emily H. Davis Gallery, University of Akron, Ohio 1976.

Selected Publications and References Antin, David. *John Baldessari,* In Studio International Book Supplement, 1970; Lippard, Lucy. *Six years* Praeger Publishers, New York; Sharp Willoughby. *Outsiders: Baldessari, Jackson, O'Shea, Ruppersburg* Arts, Vol. 44 (summer 1970); Goldin, Amy. *Words in Pictures.* Art News Annual XXXVI Narrative Art (1970).

Photographs lent by Sonnabend Gallery, New York:
cat. nos. 16, 18, 19, 20.
Jack Wendler, London.
cat. no. 17

16 ***Color corrected studio 2001½ Main Street, Santa Monica, California*** 1972-73 3 colour photographs, paint and pencil on board 375 x 800mm

17 ***John Baldessari*** 1973-74 8 silver prints with paint on board 1030 x 770mm illustrated pages 56, 57

18 ***Embed Series: Glasses (Up)*** 1974 type C prints, 2 panels each

19 ***Strobe Series/Futurist: Knocking over a pile of blocks with a stick*** 1975 5 panels each 406 x 406mm

20 ***Futurist: Dog on leash for Balla*** 1975 8 panels each 280 x 280mm

Lewis Baltz was born in Newport Beach, California, in 1945. He received a B.F.A. from the San Francisco Art Institute, 1969, and a M.F.A. from the Claremont Graduate School, Claremont, California in 1971. He taught at Pomona College, Claremont, from 1970-72 and at the California Institute of the Arts, Valencia, in 1972. In 1973 he was awarded a national Endowment for the Arts Photography Fellowship and then in 1976 a John Simon Guggenheim Memorial Foundation Fellowship and a second National Endowment Fellowship. He currently lives in Sausalito, California and was recently guest curator and editor of the catalogue for the exhibition *Contemporary American Photographic Works* at the Museum of Fine Arts, Houston.

One Man Exhibitions 1970 — Pomona College, Claremont, California; 1971 — Castelli Graphics, New York; 1972 — George Eastman House, Rochester N.Y.; 1973 — Castelli Graphics, New York; 1974 — Corcoran Gallery of Art, Washington D.C.; University of New Mexico Art Museum, Albuquerque; Jack Glen Gallery, Newport Beach, California; Philadelphia College of Art, Philadelphia; Castelli Gallery, New York; 1976 — Baltimore Museum of Art, Maryland; Seattle Museum, Washington State; La Jolla Museum of Contemporary Art, California; Museum of Fine Art, Houston, Texas; Lunn Gallery/Graphics International, Washington D.C.; Vision Gallery, Boston; Galerie December, Dusseldorf; Corcoran Gallery of Art, Washington D.C.; 1977 — Loretta Yarlow Gallery, Toronto; The Photographers Gallery, Saskatoon, Canada; Ohio University, Athens; Grapestake Gallery, San Francisco.

Group Exhibitions 1974 — *Recent Acquisitions to the Collection of Photography 1972 & 1973* Art Institute of Chicago, Illinois; *Art Now '74* John F Kennedy Center for the Performing Arts, Washington D.C.; *Photography Unlimited* Fogg Art Museum, Cambridge, Mass.; 1975 — *Biennale De Paris* Musee d'Art Moderne de la Ville de France, Paris; *14 American Photographers* Baltimore Museum of Art, Maryland; *New Topographics* George Eastman House, Rochester N.Y.; *Recent Acquisitions: Photography* Corcoran Gallery of Art, Washington D.C.; 1976 — *Interiors* Museum of Modern Art, New York; Photopia Gallery, Philadelphia P.A.; Zabriskie Gallery, Paris; 1977 — *Art and Architecture* Galerie Magers, Bonn; Broxton Gallery, Westwood, California; Forum Stadtpark, Graz, Austria.

Selected Publications and References Baltz and Jenkins, William. *Notes on recent Industrial Developments in Southern California* Image, Vol 17, no. 2, June 1974; *The New West, Review* Art in America, March-April 1975; Barendse, Henri Man. *Baltz's Industrial Parks* Artweek, Los Angeles December 27, 1975; Desmaris, Charles. *Topographical Error* Afterimage, November 1975; Upton, John and Barbara. *Time-Life Textbook of Photography* Little Brown and Co., Boston 1976.

Public Collections The Corcoran Gallery of Art, Washington D.C.; Museum of Modern Art, New York; Pasadena Art Museum, California; Pomona College, Claremont, California; San Diego State College, California; University of California, Davis.

Photographs by courtesy of Castelli Graphics, New York.

21 ***Monterey*** 1967 134 x 198mm illustrated page 21

22 ***Sausalito*** 1968 130 x 165mm

23 ***Untitled, from the Tract Houses no. 4*** 1971 146 x 224mm

24 ***Untitled, from the Tract Houses no. 9*** 1971 140 x 211mm

25 ***Untitled, from the Tract Houses no. 22*** 1971 140 x 215mm illustrated page 20

26 ***Mountain view*** 1972 154 x 230mm

27 ***Morgan Hill*** 1973 155 x 230mm

28 ***South corner, Precision Winding Co., 3182 Airport Loop Drive, Costa Mesa, Calif., from The New Industrial Parks, no. 11*** 1974 146 x 229mm

29 ***East wall, McGraw laboratories, 1821 Langley, Costa Mesa, California, from The New Industrial Parks, no. 24*** 1974 146 x 229mm

30 ***Maryland no. 2*** 1976 155 x 229mm

31 ***Maryland no. 25*** 1976 155 x 229mm

32 ***Untitled, from the portfolio Nevada*** 1977 180 x 248mm

33 ***Untitled, from the portfolio Nevada*** 1977 180 x 248mm

34 ***Untitled, from the portfolio Nevada*** 1977 180 x 248mm

35 ***Construction detail, east wall, Xerox, Dyer Road Santa Ana, California, no. 27*** n.d. 146 x 229mm

Thomas F Barrow was born in Kansas City, Missouri, in 1938. He attended the Kansas City Art Institute, where he majored in printmaking and graphic design, receiving his B.F.A. in 1963. In 1965 he took a film course at Northwestern University, Evanston, with Jack Ellis, and in 1967, he graduated from the Illinois Institute of Technology where he studied with Aaron Siskind. Barrow joined the staff of George Eastman House as Assistant Curator in 1965. He later held the post of Associate Curator of the Research Center and from 1971-72 was Assistant Director. He taught at the Center of the Eye, Aspen; New York State University in Buffalo. and Rochester Institute of Technology 1969-70. He is currently Associate Professor at the University of New Mexico, Albuquerque, and Associate Director of the University Art Museum. In 1973 Barrow received a National Endowment for the Arts grant for work in verifax books.

One Man Exhibitions 1969 — University of California at Davis; 1972 — Light Gallery, New York; 1974 — Light Gallery, New York; 1975 — Deja Vu Gallery, Toronto; 1976 — Light Gallery, New York.

Group Exhibitions 1969 — *Vision and Expression* George Eastman House, Rochester, N.Y.; 1971 — *Inaugural Group Show* Light Gallery, New York; 1972 — *The Multiple Image* Massachusetts Institute of Technology, Boston; 1973 — *Coke Collection.* Museum of Santa Fe, New Mexico; *Seen and Unseen* Fogg Art Museum, Cambridge, Mass.; 1974 — *10 American Photographers* The Photographers Gallery, London; *Evans, Lacher, Barrow* University of New Mexico Art Museum, Albuquerque; 1975 — *The Extended Document* George Eastman House, Rochester, N.Y.; 1976 — *The Photographers' Choice* Witkin Gallery, New York; *Collecting Photography: A Personal Choice* Focus Gallery, San Francisco.

Selected Publications and References Creative Camera. London, September 1969; *The Art of photography* Time-Life Books, New York 1971; *Light and lens* Morgan and Morgan, 1973; Exposure. Vol. 13:3, September 1975; *The Light Gallery Catalogue of contemporary Photographs* Light Gallery, 1976. *A letter with some Thoughts on Photography's Future* Album 6, July 1970; *Talent.* Image, 14:5/6; *Notes on the Photoglyphic Processes* Bulletin, University of New Mexico Art Museum, No. 7, 1973. *Three Photographers and Their Books* in *A Hundred Years of Photographic History: Essays in Honour of Beaumont Newhall* University of New Mexico Press, 1975.

Public Collections National Gallery of Canada, Ottawa; Museum of Modern Art, New York; George Eastman House, Rochester, N.Y.; University of New Mexico Art Museum, Albuquerque; Princeton University Library, The Graphic Art Collection, New Jersey; Sheldon Memorial Art Gallery, University of Nebraska, Lincoln.

Photographs lent by Light Gallery, New York.

36 ***Peal and Repeat*** 1968 toned silver print 345 x 134mm

37 ***Parachute Woman*** 1969 toned silver print 343 x 212mm

38 ***Lovestick Variant*** 1970 verifax 211 x 348mm

39 ***From the series Pink Stuff: Pre-mixed Moon Rock*** 1970 toned silver print 344 x 133mm

40 ***From the series Pink Dualities: Ice is Slowly Melting*** 1971 toned silver print 344 x 117mm

41 ***From the series Pink Dualities: Stack*** 1971 toned silver print 331 x 102mm

42 ***Inflated Hug*** 1971 verifax 215 x 353mm

43 ***From the series Product News: Fan*** 1971 verifax 209 x 348mm

44 ***From the series Pink Dualities: Box Art*** 1973 toned silver print 344 x 109mm

45 ***From the series Cancellations: San Clemente Site*** 1975 toned silver print 343 x 234mm illustrated page 33

46 ***From the series Cancellations: Bluff*** 1975 toned silver print 340 x 231mm

47 ***From the series Libraries: Albuquerque*** 1975 339 x 235mm illustrated page 32

48 ***From the series Libraries: J.D. Variant, Riverside C.A.*** 1977 344 x 249mm

Bernd Becher was born in Siegn District, Germany, in 1931. He studied at the Academy of Art in Stuttgart and Dusseldorf, and began photographing industrial buildings in 1956. ***Hilla Becher*** was born in Berlin, Germany, in 1934. She studied at the Academy of Art in Dusseldorf. They have been working together since 1959.

One Man Exhibitions 1966 — Kunstakademie, Dusseldorf; 1970 — Moderna Museet, Stockholm; Galerie Konrad Fischer, Dusseldorf; 1972 — Sonnabend Gallery, New York; 1973 — Nigel Greenwood, London; Sonnabend Gallery, Paris; 1974 — Arts Council, London; 1975 — Galleria Castelli, Milan; Museum of Modern Art, New York; 1976 — Galleria Preisig, Basel; 1977 — Sonnabend Gallery, New York.

Group Exhibitions 1969 — *Prospect 69* Kunsthalle, Dusseldorf; 1970 — *Information* Museum of Modern Art New York; *Strategy Gets Arts* International Festival, Edinburgh; 1971 — *11 Biennale Nuremburg; 1972* — George Eastman House, Rochester, N.Y.; *Documenta 5* Kassel, Germany. *Amsterdam — Paris — Dusseldorf* Guggenheim Museum, New York; 1974 — *Idea and Image* Art Institute of Chicago; 1975 — *New Topographics* George Eastman House, Rochester, N.Y.; 1976 — *Identite* Centre d'Arts Plastiques Contemporains, Bordeaux; 1977 — *Documenta 6*, Kassel; Art Institute of Chicago.

Selected Literature and References *Anonyme Skulpturen* Art Press Verlag, Dusseldorf 1970; *Die Architektur der Forder — und Wasserturme* Prestel-Verlag, Munich 1971; Jappe, George. *Projection: The New Trend at Prospect '71* Studio International 1971; Andre, Carl. *A Note on Bernhard and Hilla Becher* Artforum, December 1972.

Public Collections Museum of Modern Art, New York; Wallraf-Richartz Museum, Cologne; La Jolla Museum of Contemporary Art, California.

Works lent by Nigel Greenwood Inc., London.

All works are from the series ***'Pitheads'***. All works consist of paired silver prints mounted on board, each 300 x 600mm.

49 ***Lofthouse Colliery, Rotwell, near Leeds (2)*** 1964

50 ***Blaenser Serchan Colliery, Pontipool (5)*** n.d.

51 ***Merthyr Vale Colliery, Aberavan, South Wales (12)*** 1966

52 ***Puits De Lievin No. 3 Eleu Lens, France (13)*** 1970

53 ***Puits De Courrieres No. 9 Bassin Du Nord France (15)*** 1969

54 ***Siege Grenay No. 11, Grenay, France (16)*** 1967

55 ***Whitburn Colliery, Sunderland (17)*** 1968

56 ***Siege Grenay No. 1, Bully Les Mines (19)*** 1967

57 ***Ryhope Colliery, Sunderland (22)*** 1968
illustrated pages 36, 37

58 ***Hucknall Colliery, Nottingham (25)*** 1972

59 ***Siege Monceau Fontaine No. 14, Charleroi, Belgium (29)*** n.d.

60 ***Jolliet Mine, near Pottsville, Pennsylvania (30)*** 1975

61 ***Sweetwater Mine, Valley View, Pennsylvania (31)*** 1975

62 ***Hucknall Colliery, Nottingham (34)*** 1974

63 ***Babbington Colliery, Nottingham (35)*** 1974

Victor Burgin was born in Sheffield, Yorkshire in 1941, and educated at the Royal College of Art and Yale University. Burgin spent last year in the United States as a US/UK Bicentennial Arts Exchange Fellow, and this year has been awarded a Berliner Kunstlerprogram Fellowship by the Deutscher. Akademischer Austauschaienst. He is Senior Lecturer in the History and Theory of the Visual Arts in the Photography Department of the School of Communication, Polytechnic of Central London. He is currently editing a collection of essays on the theory and criticism of photography which is to be published later this year.

Recent One Man Exhibitions 1977 — John Weber Gallery, New York; Van Abbemuseum, Eindhoven, Holland; 1978 — Museum of Modern Art, Oxford.

Selected Group Exhibitions 1969 — *When Attitudes become Form* I.C.A., London; 1970 — *Information* Museum of Modern Art, New York; 1971 — *Sixth Guggenheim International* Guggenheim, Museum, New York; 1972 — *Documenta* Kassel.

Monographs *Work and Commentary* Latimer, London 1973; *Thinking photographs; Anthology of Writings on the Theory of Photography* forthcoming 1978.

Selected Publications and References *Art Society System* Control Magazine, London 1968; *Situational Aesthetics* Studio International Oct. 1969; *Rules of Thumb* Studio International May 1970; *Thanks for the Memory* Architectural Design Aug. 1970; *In reply* Art Language, Summer 1972; *Photographic Practise and Art Theory* Studio International, July/August 1975; *Socialist Formalism* Studio International, Mar/Apr 1976; *Modernism in the Work of Art* 20th Century Studies 15/16, Dec 1976; *Looking at Photographs* Screen Education, Autumn1977.

Works lent by the Artist.

64 ***Lei Feng*** 1973 9 panels each 406 x 508mm

65 ***Going somewhere?*** 1975 1016 x 1524mm

66 ***Think about it*** 1975 1016 x 1524mm

67 ***UK '76*** 1976 5 panels from 11, each 1016 x 1524mm

68 ***US '77*** 1977 6 panels from 12, each 1016 x 1524mm illustrated pages 54, 55

Mark Cohen was born in Wilkes Barre in 1943. A self-taught photographer, he studied at Penn State University from 1961-63, and later received a B.A. Fine Arts from Wilkes College, Wilkes Barre, P.A. in 1965. His honours include two John Simon Guggenheim Awards, 1971, 1976 and a National Endowment for the Arts Fellowship in 1975.

One Man Exhibitions 1962 — Penn State University, Pennsylvania; 1963 — Wilkes-College, Wilkes-Barre, Pennsylvania; 1973 — Museum of Modern Art, New York; 1974 — Light Gallery, New York; George Eastman House, Rochester, N.Y.; 1975 — Art Institute of Chicago, Illinois; Light Gallery, New York; 1976 — Iowa University Art Gallery, Iowa; 1977 — Castelli Photography, New York; 1978 — Robert Self Gallery, London.

Group Exhibitions 1968 — *Vision and Expression* George Eastman House, Rochester, N.Y.; 1970 — *New Photographers,* Museum of Modern Art, New york; 1971 — *New Acquisitions* Museum of Modern Art, New York; 1973 — *Continuum 60's* George Eastman House, Rochester, N.Y.; 1975 — *Photography in America* Whitney Museum, New York; 1976 — *Through Other Eyes* Arts Council of Great Britain; 1977 — *Unposed Portraits* The Whitney Museum, New York; Zabriskie Gallery, Paris; *Flash* Miami Dade College, Florida.

Public Collections Museum of Modern Art, New York; George Eastman House, Rochester, N.Y.; Fogg Art Museum, Cambridge, Mass.; National Gallery of Canada; Arts Council of Great Britain; University of New Mexico Art Museum, Albuquerque; Art Institute of Chicago; National Gallery of Victoria, Melbourne.

Photographs by courtesy of Castelli Graphics, New York.

69 ***Untitled 1967*** 298 x 448mm

70 ***Untitled 1971*** 298 x 448mm

71 ***Untitled 1972*** 298 x 448mm

72 ***Untitled 1972*** 298 x 448mm

73 ***Untitled 1973*** 298 x 448mm

74 ***Untitled 1974*** 298 x 448mm

75 ***Untitled 1975*** 298 x 448mm

76 ***Untitled 1976*** 298 x 448mm illustrated page 30

77 ***Untitled 1976*** 298 x 448mm

78 ***Untitled 1976*** 298 x 448mm illustrated page 31

79 ***Untitled 1976*** 298 x 448mm

80 ***Untitled 1976*** 298 x 448mm

81 ***Untitled 1976*** 298 x 448mm

82 ***Untitled 1976*** 298 x 448mm

83 ***Untitled 1976*** 298 x 448mm

84 ***Untitled 1976*** 298 x 448mm

Linda Connor was born in new York, in 1944, and began photographing while in high school. She studied at the Rhode island School of Design where she received a B.F.A. in 1967, later going on to the Institute of Design, Illinois Institute of Technology, Chicago, studying with Harry Callahan, Aaron Siskind and Arthur Siegel. She received her M.S. in 1969. Since then she has been teaching at the San Francisco Art Institute and given numerous workshops and lectures throughout America. She received a U.I.C.A. Faculty Grant in 1973, and a National Endowment for the Arts Individual Grant in 1976.

One Man Exhibitions 1969 — Dayton Art Institute (school); 1970 — San Francisco Art Institute; 1971 — Corcoran Photographic Workshop, Washington D.C.; Chicago Art Institute (school), 1973 — Light Gallery, New York; 1975 — University of Colorado, Boulder; 1976 — Spectrum Gallery, Tucson; Centre for photographic Studies, Lousiville; 1977 — Bard College, New York; de Young Memorial Museum, San Francisco; 1978 — Light Gallery, New York.

Group Exhibitions 1968 — *Vision and Expression* George Eastman House, Rochester, 1971 — *Being without Clothes* Massachusetts Institute of Technology, Cambridge; 1973 — *Three American Photographers — Imogen Cunningham, Linda Connor, Judy Dater* Musee Reattu, Arles, France; *Light and Substance* University of New Mexico, Albuquerque; 1974 *Private Realities* Boston Mueum of Fine Arts; 1974 — *14 American Photographers* Baltimore Museum, Maryland; 1976 — *Photographer's Fellowship, National Endowment for the Arts* Apeiron Workshop, Millerton; 1977 — *Eye of the West: Camera Vision and Cultural Concensus* Massachusetts Institute of Technology, Cambridge; 1978 — *Recent Photographs from Light Gallery* University of Minnesota.

Selected Publications and References *Being without Clothes* Aperture, New York 1970; Creative Camera, London 1971; *Private Realities* Boston Museum 1974; *14 American Photographers* Baltimore Museum 1974; *Darkroom* Lustrum Press, New York 1977; *Ten American Photographers* Dallas Museum of Fine Arts 1976.

Public collections George Eastman House, Rochester, N.Y.; Chicago Art Institute; National Gallery of Canada; Boston Museum of Fine Arts; Visual Studies Workshop, Rochester, N.Y.; Museum of the University of New Mexico, Albuquerque; Yale Art Museum, New Haven; Museum of Modern Art, New York.

Photographs lent by Light Gallery, New York.

All photographs are gold toned on printing out paper except where noted.

85 ***Untitled 1968*** collage assembly, 3 photographs with etching 141 x 132mm

86 ***Untitled 1970*** 194 x 137mm

87 ***Untitled 1971*** collage assembly, photographs on diagram 152 x 111mm

88 ***Untitled 1973*** 248 x 198mm

89 ***Untitled 1973*** 197 x 245mm

90 ***Untitled 1973*** 203 x 252mm

91 ***Untitled 1974*** 241 x 190mm

92 ***Untitled 1975*** 203 x 252mm illustrated page 25

93 ***Untitled 1975*** 203 x 252mm

94 ***Untitled 1975*** 252 x 203mm

95 ***Untitled 1975*** 197 x 247mm

96 ***Untitled 1976*** 203 x 252mm illustrated page 24

97 ***Untitled 1976*** 203 x 252mm

98 ***Untitled 1977*** 252 x 203mm

99 ***Untitled 1977*** 203 x 252mm

Robert Cumming was born in Worcester, Mass. in 1943. He received his B.F.A. from Massachusetts College of Art, Boston, in 1965 and his M.F.A. from the University of Illinois, Champaign in 1967. He was teaching assistant at the University of Illinois, Champaign, 1965-67; Instructor at the University of Wisconsin, Milwaukee, 1967-70; Assistant Professor at California State University, Long Beach, 1972-74; University of California, Riverside, 1973; University of California, Los Angeles, 1974-75; University of California, at Los Angeles Extension, 1974-77; Otis Art Institute, Los Angeles, 1975-76; Orange Coast College, Costa Mesa, California, 1976; University of California, Irvine, 1977-78. He has received numerous honours including the Elmer Winter Award; Milwaukee Art Center; Wisconsin, 1968; the Frank Logan Prize in Sculpture, Chicago Art Institute, Illinois, 1969; the Purchase Prize (sculpture), San Diego State College, California, 1972; and National endowment for the Arts Grant, Washington D.C. 1972, 1974. He currently lives and works in Orange, California.

One Man Exhibitions 1973 — Phoenix College, Arizona; California Institute of the Arts, Valencia; John Gibson Gallery, New York; University of California at Irvine; 1975 — Verelst-Poirer Gallery, Brussels; John Gibson Gallery, New York; Space Gallery, Toronto; 1976 — University of Iowa, Iowa; Newspace Gallery, Los Angeles; Los Angeles Institute of Contemporary Art; 1977 — Artons, Calgary, Canada; John Gibson Gallery, New York; 1978 — Broxton Gallery, Los Angeles; University of Rhode Island, Kingston, Rhode Island.

Group Exhibitions 1969 — *Chicago and Vicinity* Art institute of Chicago; 1971 — Frumkin Gallery, Chicago; 1973 — *Photo as Object, Metaphor and Document of a Concept* California State University, Long Beach; 1974 — John Gibson Gallery, New York; *14 American Photographers* Baltimore Museum of Art, Maryland; 1975 — Jack Glenn Gallery, Newport Beach, California; *Picture Puzzles,* Museum of Modern Art, New York; 1976 — Witkin Gallery, New York; 1977 — California Institute of the Arts, Valencia; Australian Centre for Photography, Sydney.

Monographs *Picture Fictions* Anaheim, California, 1971; *The Weight of Franchise Meat* Anaheim, California 1971; *A Training in the Arts* Coach House Press, Toronto 1973. *A Discourse on Domestic Disorder* Orange, California, 1975; *Robert Cumming* The Corcoran Gallery of Art, Washington D.C. 1976; *Interruptions in Landscape and Logic* Orange, California 1977.

Public Collections University of New Mexico Art Museum, Albuquerque, New Mexico; Museum of Modern Art, New York; Pomona College, Claremont, California; Jawlensky Collection, Chicago; San Diego State College, California.

Photographs lent by the artist.

100 ***Coleman Cooler: Borrego Desert C.A.*** 1971 203 x 254mm

101 ***Plurally Or In Pile We are a Sculpture, Singularly I am a Print*** 1971 203 x 254mm

102 ***'Typical' landscape with subsequent overlay*** 1973 2 photographs each 203 x 254mm

103 ***Mishap of Minor Consequence*** 1973 2 photographs each 203 x 254mm

104 ***Fast and Slow Rain*** 1974 2 photographs each 203 x 254mm

105 ***Mosquito Field*** 1974 203 x 254mm

106 ***Nail in 2 in by 2 in Enlargement*** 1974 2 photographs each 203 x 254mm

107 ***Amputee Story Rough'*** 1974 2 photographs each 203 x 254mm

108 ***Lost Keys*** 1974 203 x 254mm

109 ***Bradley Hindsons Farm Fence*** 1975 silver bromide and colour prints 2 photographs one 381 x 457mm one 152 x 432mm

110 ***Washington and Baltimore are Only Thirty Miles Distant*** 1975 2 photographs each 203 x 254mm illustrated pages 58, 59

111 ***Distracted in Mid-Stride, Spike-Heeled Man Kneels to Read*** 1975 2 photographs each 203 x 254mm illustrated pages 58, 59

112 ***Archer and Analagous Arrows*** 1976 ink drawing over silver print 2 photographs each 203 x 254mm

Jan Dibbets was born in Weert in the Netherlands in 1941. From 1959-63 he trained as an art teacher at the Academie voor Beeldende en Couwende Kunsten at Tilburg, while also receiving painting lessons from Jan Gregoor in Eindhoven from 1961-63. In 1965 he received a British Council Scholarship during which time he attended St Martins School of Art, London. In the same year together with Reiner Lucassen and Ger van Elk he founded the International Institute for Re-education of Artists in Amsterdam. In 1969 he received the Heinecken Prize, and made two trips to America, to Ithaca and New york. He received the Cassandra Foundation Award in 1971 and visited Canada, where he taught for two months at Nova Scotia College of Art and Design in Halifax, and New York. He represented the Netherlands at the 36th Venice Biennale in 1972.

One Man Exhibitions 1968 — Konrad Fischer, Dusseldorf; 1970 — Galerie Yvon Lambert, Paris; 1971 — Galeria Sperone, Turin; Bykert Gallery, New York; 1972 — Jack Wendler Gallery, London; Galleria Toselli, Milano; 1973 — Stedelijk Museum, Amsterdam; 1974 — Barbara Cusack Gallery, Houston; Galleria Sperone, Turin; Claire Copley Gallery, Los Angeles; 1975 — Galleria Marilena Bonomo, Bari; Galleria Sperone, Rome; 1973 — Konrad Fischer, Dusseldorf.

Group Exhibitions 1967 — *Dies alles Herzchen wird einmal Dir gehoren* Galerie Frankfurt; 1969 — *Earth Art* Andrew Dickson White Museum of Art, Cornell University, Ithaca, N.Y.; *Prospect 69* Kunsthalle, Dusseldorf; 1970 — *Conceptual Art and Conceptual Aspects* New York Cultural Center; *Information* Museum of Modern Art, New York; 1971 — *The Broadwalk Show* Protech-Rivkin Gallery, Washington D.C.; 1972 — *Konzept-Kunst* Kunstmuseum, Basel; *Documenta 5.* Kassel; 1973 — *Contemporanea* Parcheggio di Villa Borghese, Rome; *Art in Space* Detroit Institute of Arts; 1974 — *Project '74* Wallraf-Richartz Museum, Cologne; *8 Contemporary Artists* Museum of Modern Art, New York;

Selected Literature *Voor beeldende kunst moet je kunnen kijken* Museumjournal vol. 13 no. 4. 1968; *A White Wall* Art & Project Bulletin 36, Amsterdam, 1971; *Sectio Aurea* Art & Project Bulletin 56, Amsterdam, 1972; Clay, J. *Jan Dibbets* Robho no. 4, 1968; Sharp, *W. Jan Dibbets* Avalanche Vol. I no. 1, 1970; Fuchs, R. H. *Over Jan Dibbets* De Gids no. 2, 1971; Lippard, L. P. *Changing: Essays in Art Criticism* Dutton & Co., New York; Lebeer, L. *Jan Dibbets* Chroniques de l'Art Vivant no. 31, 1972; van Tuyl, G. *Het werk van Jan Dibbets op de Biennale in Venetie* Museumjournal vol. 17 no. 4, 1972.

Works lent by Hester Van Royen Gallery Ltd., London: cat. nos. 116, 117
The Trustees of the Tate Gallery, London: cat. no. 113
Jack Wendler, London: cat. nos. 114, 115.

113 ***Perspective Correction*** 1968 silver prints mounted on canvas 4 panels each 1198 x 1198mm illustrated page 49

114 ***135° — Vertical*** 1972 silver prints mounted on canvas 570 x 760mm

115 ***Gello 45°*** 1973 2 colour prints mounted on board 510 x 660mm

116 ***Color Study in Three parts***
First color study red/yellow/blue
First color study red/yellow/blue
First color study red/yellow/blue
1975-77 colour prints 3 panels each 500 x 600mm

117 ***Structure Panorama study 2*** 1977 colour prints with pencil drawing 500 x 600mm illustrated page 48

William Eggleston was born in Memphis, Tennessee, in 1939. He attended Vanderbilt University, Nashville, Tennessee; Delta State College, Cleveland, Mississippi, and the University of Mississippi at Oxford. He became seriously interested in photography in 1962 and for the last sixteen years has worked almost exclusively with colour materials. He was Lecturer in Visual and Environmental Studies at the Carpenter Center, Harvard University, Cambridge, Mass. in 1974. His honours include a John Simon Guggenheim Memorial Foundation Fellowship in 1974, and a national Endowment for the Arts Fellowship in 1975. He is currently living in Memphis, Tennessee.

One Man Exhibitions 1974 — Jerrerson Place Gallery, Washington D.C.; 1975 — Carpenter Center, Harvard University, Cambridge, Mass.; 1976 — Grapestake Gallery, San Francisco; *Photographs by William Eggleston* The Museum of Modern Art, New York City (travelled to Seattle Art Museum, Seattle, Washington; Santa Barbara Museum of Art, California; Frederick Wight Art Gallery, University of California at Los Angeles; Reed College, Portland, Oregon; Art Gallery, University of Maryland at College Park.) 1977 — Castelli Graphics/Leo Castelli, New York; Frumkin Gallery, Chicago; Corcoran Gallery of Art, Washington D.C.

Group Exhibitions 1975 — *14 American Photographers* Baltimore Museum of Art, Maryland; *Colour Photography, Inventors and Innovators 1850-1975* Yale University Art Gallery, New Haven, Connecticut; 1976 — *Spectrum* Rochester Institute of Technology, Rochester, N.Y.; 1977 — *Contemporary Colour Photography* Indiana University Art Museum, Bloomington, Indiana; *Some colour Photographs* Castelli Graphics, New York; Contemporary American Photographic Works The Museum of Fine Arts, Houston, Texas.

Monographs and Books *William Eggleston's Guide* edited with an essay by John Szarkowski. The Museum of Modern Art, New York 1976; *Catalogue 5: 19th and 20th-Century Photographs* Lunn Gallery/Graphics International Ltd., Washington D.C. 1976; *Election Eve* Preface by Lloyd Fonvielle. Caldecot Chubb, New York 1977.

Articles and Reviews Scully, Julia. *Seeing Pictures* Modern Photography, Vol. 40 (August 1976); Kozloff, Max. *How to Mystify Colour Photography* Artforum, Vol. 15 (November 1976); Porter, Alan. *The Second Generation of Colour Photographers* Camera 56 56:7 (July 1977).

Portfolios *14 pictures*, privately published, 1974; *Troubled Water* to be privately published, 1978.

Public Collection Museum of Modern Art, New York; The Museum of Fine Arts, Houston, Texas; National Collection of Fine Arts, Washington D.C.; Brooks Memorial Art Gallery, Memphis, Tennessee.

Photographs by courtesy of Castelli Graphics, New York.

118 ***The Halloween Children*** 1970 dye transfer 300 x 400mm

119 ***Untitled*** 1970 dye transfer 200 x 300mm

120 ***West*** 1972 type C print 152 x 228mm

121 ***Kentucky*** 1972 type C print 378 x 260mm

122 ***Santa Monica, California*** 1973 type C print 328 x 221mm

123 ***Memphis Tennessee*** 1973 type C print 153 x 228mm

124 ***Memphis Tennessee*** 1973 type C print 203 x 305mm

125 ***Peaches*** 1973 dye transfer 310 x 460mm

126 ***Untitled*** 1974 dye transfer 330 x 486mm

127 ***Sumner, Mississippi*** 1976 type C print 225 x 221mm illustrated page 47

128 ***Untitled.*** n.d. dye transfer 458 x 300mm

129 ***Memphis, Tennessee*** 1977 type C print 157 x 376mm

130 ***Thomasville, Georgia,*** 1977 type C print 254 x 380mm illustrated page 46

Lee Friedlander was born in Aberdeen, Washington, in 1934. He began photographing at the age of fourteen, and later studied at the Art Centre, Los Angeles under Edward Kaminski. Since 1955 he has lived and worked as a freelance photographer in the New York area. He received John Simon Guggenheim Foundation Fellowships in 1960, 1962, and 1977, and in 1972 a National Endowment for the Arts Fellowship. He held the Mellon Chair in Fine Arts, for the Fall-quarter, of 1977, at Rice University, Houston, Texas, and has lectured and conducted seminars and workshops throughout America.

One Man Exhibitions 1963 — George Eastman House, Rochester, N.Y.; 1971 — Focus Gallery, San Francisco; 1972 — The Museum of Modern Art, New York; Witkin Gallery, New York; 1973 — Jerrerson Place Gallery, Washington D.C.; 1975 — Broxton Gallery, Los Angeles; 1976 — Minneapolis Institute of Fine Arts, Minnesota; Texas Centre for Photographic Studies, Dallas; Corcoran Galley of Art, Washington D.C.; Lunn Gallery, Washington D.C.; 1977 — Institute of Contemporary Art, Boston, Mass.; Light Gallery, New York; Cronin Gallery, Houston, Texas.

Group Exhibitions 1969 — *Photography for Collectors* Museum of Modern Art, New York; *13 Photographers: An Exhibition of Contemporary American Photography* Pratt Institute, New York; 1972 — *Portrait of the Artist* Metropolitan Museum of Art, New York; 1975 — *14 American Photographers* Baltimore Museum of Art, Maryland; *Ten Photographers* Witkin Gallery, New York; 1977 — *The Target Collection of American Photography* The Museum of Fine Arts, Houston, Texas; *Photography as an Art Form* Ringling Museum of Art, Sarasota, Florida.

Selected Literature and References *Work From the Same House* Photographs by Lee Friedlander and Etchings by Jim Dine. Trigra, Press, London 1969; *Self Portrait* Haywire Press, New York 1970; *The American Monument* Eakins Press, New York 1976; Soby, James Thrall. *Lee Friedlander* Art In America 48:2 (Summer 1960); Katz, Steve. *Lee Friedlander* Camera 48:1 (January 1969); *Lee Friedlander: Five Portraits* Creative Camera No. 59 (May 1969); Patton, Phil. *Lee Friedlander at the Museum of Modern Art* Art in America 63:3 (May-June 1975); Rubinfien, Leo. *Review of Lee Friedlander Exhibition at Light Gallery* Artforum 9:9 (May 1977).

Public Collections University of California at Los Angeles; International Museum of Photography at George Eastman House, Rochester, N.Y.; University of New Mexico Art Museum, Albuquerque; Victoria and Albert Museum, London; Library of Congress, Washington D.C.; The Museum of Fine Art, Houston, Texas.

Photographs lent by Light Gallery, New York.

131 ***Idaho*** 1972 247 x 164mm

132 ***Jewett City, Conn.*** 1972 262 x 173mm

133 ***Dallas, Texas*** n.d. 193 x 289mm

134 ***Pomona, N. Y.*** (Old Rt. 202) 1973 187 x 280mm illustrated page 28

135 ***Rochester, N. Y.*** 1974 192 x 287mm

136 ***Los Angeles*** 1975 140 x 214mm

137 ***Cambridge, Mass.*** 1975 282 x 188mm

138 ***Mexico*** 1975 187 x 282mm illustrated page 29

139 ***Merida, Mexico*** 1975 188 x 282mm

140 ***Merida, Mexico*** 1975 188 x 283mm

Hamish Fulton was born in London, England in 1946. Since 1968 he has travelled extensively to pursue his work in Canada, North America, South America, Mexico, Iceland and Nepal. He now lives and works in Canterbury, Kent.

One Man Exhibitions 1969 — Galerie Konrad Fischer, Dusseldorf; 1970 — Galleria Sperone, Turin; 1971 — Galerie Konrad Fischer, Dusseldorf; Situation, London; Richard Demarco Gallery, Edinburgh; 1972 — Galleria Sperone, Turin; Art & Project, Amsterdam; Galerie Konrad Fischer, Dusseldorf; Galleria Toselli, Milan; Museum of Modern Art, Oxford; Galerie Yvon lambert, Paris; 1973 — Kabinett Fur Aktuelle Kunst, Bremerhaven; Stedelijk Museum, Amsterdam; Galleria Sperone-Fischer, Rome; Situation, London; Galerie Yvón Lambert, Paris; Art & Project/MTL, Antwerp; 1974 — Galleria Marilena Bonomo, Bari, Italy; Museum of Modern Art, Oxford; Gallerie Sperone, Turin; Galerie Konrad Fischer, Dusseldorf; 1975 — Art & Project, Amsterdam; Galerie Rolf Preisig, Basel; P.M.J. Self, London; Kunstmuseum, Basel; 1976 — Sperone Westwater Fischer, New York; Cusask Gallery, Houston, Texas; I.C.A. London; Hester Van Royen Gallery, London; Robert Self Gallery, Newcastle; Claire Copley Gallery, Los Angeles; 1977 — Rolf Preisig, Basel; City Museum, Canterbury, Kent; Van Abbemuseum, Eindhoven; Robert Self Gallery, London; Sonnabend Gallery, New York.

Group Exhibitions 1969 — Galleria dell'Ariete, Milan, Italy; *Konzeption*, Stadtisches Museum, Leverkusen; 1970 — *Information* Museum of Modern Art, New York; Videogalerie Gerry Schum, Hannover; 1971 — *Formulation* Phillips Academy, Andover Mass.; *Arte de Sistema* Museo de Arte Moderno Buenos Aires; *Film Show* Situation, London; Prospect *'71/Projection* Kunsthalle, Dusseldorf; 1972 — *De Europa* John Weber Gallery, New York; *Seven Exhibitions* Tate Gallery, London; *Documenta 5* Kassel; Actualite d'un bilan; Galerie Yvon Lambert, Paris; *New Art* Haywood Gallery, London; 1973 — *Medium Fotografie* Stadtisches Museum, Leverkusen; 1973-74 — *Contemporanea* Parcheggio di Villa Borghese, Rome; *Project '74* Kunsthalle, Cologne; 1974-75 — *Landschaft — Gegenpol oder Fluchtraum* Stadtisches Museum, Leverkusen; Haus am Waldsee, Berlin; 1975 — *Artists over Land* Arnolfini Gallery, Bristol; Carisle Art Gallery Exhibition, Carlisle; Fruit Market Gallery Exhibition, Edinburgh; 1977 — *Hayward Annual* London; *On Site* Arnolfini Gallery, Bristol, England; *ROSC* Dublin.

Publications *Hallow Lane* Situation Publications, London 1971; *The Sweet Grass Hills of Montana* Sperone Editore, Turin 1971; *Bulletin 52* Art & Project Amsterdam; 1972; *Ten Views of Brockmans Mount* Stedelijk Museum, Amsterdam 1973; *Hamish Fulton* Galleria Toselli, Milan 1974; *Bulletin 86* Art & Project Amsterdam 1975; *Skyline Ridge* P.M.J. Self, London 1975; *Nepal 1975* Van Abbemuseum, Eindhoven 1977; *Nine Works 1969-73*, Robert Self, London 1977.

Works lent by Robert Self Gallery, London:
cat. no. 142
The Arts Council of Great Britain:
cat. no. 141

141 ***A four day 100 mile walk, Iceland*** 1975 3 panoramic silver bromides mounted on board with text 2743 x 975mm

142 ***The Bering Sea A 14 day walking journey round Baldwin Peninsula. Travelling by way of Kotzebue. Cape Blossom. The Arctic Circle. Nimiuk Point. Pipe Spit. Kotzebue. Alaska, Autumn 1977*** 1977 6 silver prints each mounted in frames with text. Each part 813 x 1143mm

Ralph Gibson was born in Los Angeles, California in 1939. After photographing in the U.S. Navy from 1956-60 he went to study at the San Francisco Art Institute. He became assistant to Dorothea Lange, 1962-63 and to Robert Frank, 1966-67. His honours include two National Endowment for the Arts Fellowship Grants, 1973, 1975, and a Creative Artists Public Service Grant from the New York State Council of the Arts. He has given numerous lectures and workshops all over the world and currently lives in New York.

One Man Exhibitions 1972 — *Deja Vu* Pasadena Art Museum, California; 1975 — Agatha Gaillard, Paris; 1976 — Castelli Gallery/Castelli Graphics, New York; Baltimore Museum of Art; Light Impressions, Rochester, N.Y.; — 1977 Fotografiska Museet, Stockholm; Museum of Modern Art, Oxford; Photographers Gallery, Melbourne.

Group Exhibitions 1975 — *Four American Photographers* Stadtisches Museum, Leverkusen; 1976 — *Photography for Collectors* Museum of Modern Art, New York; *Recent Acquisitions* Stedelijk Museum, Amsterdam; 1977 — *Rooms* Museum of Modern Art, New York; Baltimore Museum of Art; Ringling Museum, Sarasota, Michigan; *Contemporary American Photography* Museum of Fine Arts, Houston; Friends of Photography, Carmel, California.

Monographs and Portfolios *The Strip,* Roger Kennedy Inc., New York 1966; *The Hawk* Bobbs Merril Inc. New York 1968; *The American Civil Liberties Union Calendar* Introduction by Robert Frank. American Civil Liberties Union 1969; *The Somnambulist* Lustrum Press, New York 1970; *Deja Vu* Lustrum Press, New York 1972; *Days at Sea* (book and limited edition portfolio) Lustrum Press, New York 1974; *The First Apeiron Portfolio* Apeiron Workshops Inc., Millerton, N.Y.

Selected Publications and References Extra January 1975, Germany; Johnson, Sy. Changes, February 1975; Mautner, Robert. *Ralph Gibson: New Directions* Artweek 6:21, June 14 1975; Scully, Julia. *Seeing Pictures* Modern Photography, Vol. 39, June 1975. Lloyd, Valerie. *Quadrants: (Towards a Perfect Future)* Creative Camera, 148, Oct. 76.

Public Collections Bibliotheque National de France, Paris; National Gallery of Canada, Ottawa; Museum of Modern Art, New York; International Museum of Photography at George Eastman House, Rochester, N.Y.; University of New Mexico Art Museum, Albuquerque; Fogg Art Museum Cambridge, Mass.; Metropolitan Museum of Art, New York; Australian National Gallery, Canberra.

Photographs by courtesy of Castelli Graphics, New York.

143 ***Untitled, 1968*** from The Somnambulist 280 x 356mm

144 ***Untitled, 1968*** from The Somnambulist 280 x 356mm

145 ***Untitled, 1969*** from The Somnambulist 280 x 356mm

146 ***Untitled, 1974*** from Days at Sea 280 x 356mm illustrated page 23

147 ***Untitled, 1972*** from Deja Vu 280 x 356mm

148 ***Untitled, 1972*** from Deja Vu 280 x 356mm

149 ***Untitled, 1974*** from Days at Sea 280 x 356mm

150 ***Untitled, 1974*** from Days at Sea 280 x 356mm

151 ***Untitled, 1974*** from Days at Sea 280 x 356mm

152 ***Untitled, 1974*** from Days at Sea 280 x 356mm illustrated page 22

153 ***Untitled, 1975*** from Quadrants 280 x 356mm

154 ***Untitled, 1975*** from Quadrants 280 x 356mm

155 ***Untitled, 1975*** from Quadrants 280 x 356mm

156 ***Untitled, 1975*** from Quadrants 280 x 356mm

157 ***Untitled, 1977*** (diptych) type C prints 216 x 146mm

158 ***Untitled, 1977*** from Theorem type C prints 325 x 220mm

John R. Gossage was born in New York, in 1946. He studied with Lisette Model, Alex Brodovitch and Bruce Davidson in New York, 1962-64. In 1965 he graduated from the Walden School, Washington D.C. He worked as a freelance photographer in New York till 1969. He is currently living in Washington D.C. and is an Instructor in Photography, Department of Art, University of Maryland, College park. He has organised a number of shows, among them *14 American Photographers* at the Baltimore Museum of Art with Renato Danese, and has been guest lecturer at the Smithsonian Institute, Washington D.C. and Harvard University, Cambridge, Massachusetts. His honours include Washington Gallery of Modern Art Fellowship Grants, 1969, 1970; National Endowment for the Arts Short-term Project Grant, 1973; National Endowment for the Arts Photography Fellowship, 1974; Stern Family Foundation Grant, 1974; and National Endowment for the Arts Photography Grant, 1977.

One Man Exhibitions 1963 — *Camera Infinity* Gallery, New York; 1968 — Hinkley Brohel Gallery, Washington D.C.; 1971 — Ohio University, Athens; 1972 — Pyramid Gallery, Washington D.C.; 1974 — Jefferson Place Gallery Washington D.C.; 1976 — Castelli Graphics, New York; Max Protetch Gallery, Washington D.C.; Corcoran Gallery of Art, Washington D.C.

Group Exhibitions 1964 — *New York Coliseum Photo Expo* New York; 1969 — *Joe Cameron — John Gossage* Corcoran Gallery, Dupont Center, Washington D.C.; 1970 — *San Francisco Art Institute Invitational,* California; 1971 — *11 Photographers,* Maryland Institute, Baltimore; 1975 — *14 American Photographers* Baltimore Museum of Art, Maryland; 1976 — *Peculiar to Photography* University of New Mexico Art Museum Albuquerque; *Portraits* Castelli Uptown, New York; 1977 — *Contemporary American Photographic Works* Houston Museum of Fine Art, Texas; *Photographic Landscapes* George Eastman House, Rochester, N.Y.; 1978 — Museum of Strasbourg, France.

Selected Publications and References Gossage, John, and Walter Hopps. *Gardens* Hollow Press-Castelli Publications, New York City 1977. *Some People I Want to Remember* Creative Camera, no. 104 (February 1973); *Four photographs by John Gossage* The Georgia Review, Duke University Press, Durham, N.C., 27:4 (Winter 1975).

Public Collections International Museum of Photography at George Eastman House, Rochester, N.Y.; The Museum of Fine Art, Houston; The Museum of Modern Art, New York; Library of Congress, Washington D.C.; Smithsonian Institute, Washington D.C.; Princeton University Art Museum, New Jersey.

Photographs lent by Light Gallery, New York.

159 ***High School*** 1964 185 x 280mm

160 ***High School*** 1964 185 x 280mm

161 ***Memphis Tennessee*** 1973 315 x 470mm

162 ***Pan American Union*** 1973 315 x 470mm

163 ***Alley off S. Street, Washington D.C.*** 1974 310 x 470mm

164 ***Common Grey Squirrel, Washington D.C.*** 1974 315 x 470mm

165 ***Huntington Gardens, California*** 1974 320 x 480mm illustrated page 35

166 ***Untitled From 'Gardens'*** 1974 180 x 270mm

167 ***Untitled From 'Gardens'*** 1975 180 x 273mm

168 ***Untitled From 'Gardens'*** 1975 180 x 270mm

169 ***Small Black Dog, Wheaton, Illinois*** 1975 315 x 475mm

170 ***Ant, Corner Lee Highway and North Adams Street, Arlington, V.A. Looking Southwest*** 1976 305 x 475mm

171 ***Car, Arlington Virginia*** 1976 305 x 455mm illustrated page 34

172 ***Rte. 50 'John Bell Sucks (Dicks) Gerty's Rubber Tits' Arlington Street, Arlington, V.A. Looking Southwest*** 1976 305 x 460mm

173 ***Untitled*** from 'Gardens' 1977 180 x 270mm

174 ***Untitled*** from 'Gardens' 1977 235 x 160mm

Emmet Gowin was born in Danville, Virginia in 1941. He received his B.F.A. from Richmond Professional Institute in 1965 and his M.F.A. from the Rhode Island School of Design. There he studied with Harry Callahan and taught photography independently as a graduate assistant, 1966-67. He later went on to teach at Dayton Art Institute, Dayton, Ohio, 1967-71 and Bucks County Community College, Newton, P.A. He is currently teaching at Princeton University.

One Man Exhibitions 1968 — Dayton Art Institute, Ohio; 1971 — George Eastman House, Rochester, N.Y.; Massachusetts Institute of Technology, Cambridge; The Photographers' Gallery, London; 1972 — Light Gallery, New York; 1973 — Friends of Photography, Carmel, California; Light Gallery, New York; Corcoran Gallery of Art, Washington D.C.; 1975 — Light Gallery, New York; 1976 — Light Gallery, New York; 1977 — Washington Gallery of Photography; Susan Spiritus, Newport Beach California; 1978 — The Photographic Gallery, Melbourne.

Group Exhibitions 1969 — *Vision and Expression* George Eastman House, Rochester, N.Y.; 1970 — *12 x 12* Rhode Island School of Design, Providence; 1971 — *Contemporary Photographers* Fogg Art Museum, Cambridge Mass.; 1973 — *Eleven American Photographers* Emily Lowe Gallery; 1974 — *Celebrations* Massachusetts Institute of Technology, Cambridge; 1975 — *Photo Textures* Whitney Museum, New York; 1976 — *Aspects of American Photography* University of Missouri, St. Louis.

Selected Literature and References *Album No. 5*, London, Summer 1970; *Album No. 6*, London, Fall 1970; *Art of Photography* Time — Life Library of Photography, Time — Life New York 1971; Aperture 16:3, 1972; Coleman A.D. *Photography* New York Times, 11 March 1972; *Celebrations* Aperture New York 1974; *The Snapshot* Aperture New York 1974.

Monographs *Emmet Gowin Photographs* Light Gallery/knopf New York 1976.

Public collections George Eastman House, Rochester, N.Y.; Museum of Modern Art, New York; National Gallery of Canada, Ottawa; Fogg Art Museum, Cambridge, Mass.; Museum of Art, Rhode Island School of Design, Providence; University of Kansas, Museum of Art, Lawrence.

Photographs lent by Light Gallery, New york.

175 ***Edith & Elijah, Dayton, Ohio,*** 1968 116 x 154mm illustrated page 27

176 ***Danville, V.A.,*** 1969 141 x 179mm

177 ***Winter Bush (Christmas), Danville, V.A.*** 1969 201 x 250mm

178 ***Barry, Dwayne and Turkeys, Danville*** 1970 132 x 169mm

179 ***Edith, Danville, V.A.*** 1971 158 x 159mm

180 ***Edith, Danville, V.A.*** 1971 158 x 156mm

181 ***Earth Bank,*** 1971 196 x 248mm

182 ***View from Rennie Booher's House, Danville,*** 1972 201 x 252mm

183 ***Edith and Rennie Booher, Danville,*** n.d. 154 x 152mm

184 ***Ice Sheep, Danville*** 1972 190 x 241mm

185 ***Danville, V.A.*** 1973 196 x 244mm illustrated page 26

186 ***Edith, Newtown, Pennsylvania,*** 1974 165 x 162mm

187 ***Buckingham County, V.A.,*** 1974 195 x 248mm

188 ***Edith, Newtown, P.A.*** 1974 152 x 151mm

189 ***Artful Genealogies Render Them, Danville, V.A.*** 1976 colour print 201 x 252mm

Betty Hahn was born in Chicago, Illinois, in 1940. She received her B.A. in studio art from Indiana University at Bloomington in 1963, and her M.F.A. in 1966; during this time she studied under and was assistant to Henry Holmes Smith. She attended a workshop with Nathan Lyons from 1967-68, and moved to Rochester, where she then became a social caseworker and teacher of the deaf. In 1970 she joined the photography department at Rochester Institute of Technology, where she taught advertising photography. Since 1976 she has been living in Albuquerque, New Mexico, where she is an Associate Professor of Art at the University of New Mexico. Her honours include the Pratt Graphics Center Award, New York, 1971; the Purchase Award given by the Sheldon Art Gallery, Lincoln, Nebraska, 1972; New York State Council on the Arts Grant for continuing work in non-silver processes, 1975-76; and the University of New Mexico Research Allocations Grant for continuing work in the Kallitype process, 1977-8.

One Woman Exhibitions 1971 — Center for Photographic Studies, Louisville, Kentucky; 1973 — Riverside Studio, Rochester, N.Y.; Witkin Gallery, New York; 1974 — Focus Gallery, San Francisco; 1976 — Nexus Gallery, Atlanta, Georgia; New england School of Photography, Boston; 1977 — Archetype Gallery, New Haven, Conn; Sheldon Art Gallery, University of Nebraska, Nebraska, Lincoln; Southern Illinois University, Carbondale, Illinois.

Group Exhibitions 1971 — Museum of Modern Art, New York; Art Institute of Chicago, Illinois; The Visual Studies Workshop, Rochester, N.Y.; 1972 — George Eastman House, Rochester, N.Y.; Baltimore Art Museum, Maryland; 1973 — Smithsonian Institute, Washington D.C.; University of New Mexico Art Museum, Albuquerque, New Mexico; 1975 — University of Rhode Island, Providence; Witkin Gallery, New York; Light Gallery, New York; 1976 — Philadelphia Museum of Art, Pennsylvania; Womancenter, Boulder, Colorado; 1977 — Arizona Commission of the Arts and Humanities, Phoenix; The Santa Fe Gallery of Photography, Santa Fe, New Mexico.

Selected Publications And References Lyons, Nathan. *Photography in the Twentieth Century* Horizon Press, New York 1967; Art Week. *Anne Noggle, Betty Hahn* November 23, 1974; *Women in Photography* San Francisco Art Institute, San Francisco 1975; *Darkroom* Lewis, Eleanor (Ed.), *Betty Hahn: On Gum Bichromate printing* Lustrum Press, New York 1977.

Public Collections Museum of Modern Art, New York; George Eastman House, Rochester N.Y.; Smithsonian Institute, Washington D.C.; Pasadena Art Museum, California; National Gallery of Canada, Ottawa; Akron Art Institute, Ohio; Visual Studies Workshop, Rochester. N.Y.; University of New Mexico Art Museum, Albuquerque, New Mexico.

Photographs lent by the artist

190 ***Dan*** 1970 gum bichromate on cotton with embroidery 508 x 406mm

191 ***Barbara, Genesee Park*** 1971 gum bichromate on linen with embroidery 406 x 508mm

192 ***Portrait: L.K.*** 1972 gum bichromate on cotton with embroidery 406 x 508mm

193 ***Family in park*** 1973 gum bichromate on cotton with embroidery 406 x 508mm

194 ***Bracketed exposure from the wasted film trilogy*** 1973 gun bichromate on muslim with machine stitching 1143 x 381mm

195 ***Strip of six from the wasted film trilogy*** 1973 kodalith in vinyl 1752 x 381mm

196 ***A thousand dusty negatives from the wasted film trilogy*** 1973 slexography on pressure sensitive foil 76 x 101600mm

197 ***Secret garden (Bristol)*** 1973 gum bichromate on cotton with embroidery 406 x 508mm

198 ***Lettuce*** 1973 gum bichromate on cotton with embroidery 406 x 508mm illustrated page 43

199 ***St. Petersburgh, FLA (pink flamingo) from the series Mickamatic Passing Shots 1975*** type C print 203 x 203mm

200 ***St. Petersburgh, FLA (white parakeet) from the series Mickamatic passing shots 1976*** type C print 203 x 203mm

201 ***New Mexico Sky from the series Who was that masked man I wanted to thank him*** 1976 photolithograph 508 x 457mm illustrated page 42

202 ***Los Angeles, CA (flower bed and shadow) from the series Mickamatic passing shots 1976*** type C print 203 x 203mm

203 ***Starry night variation no. 2 from the series Who was that masked man I wanted to thank him*** 1977 silkscreen 508 x 457mm

204 ***Blue sky variation and erased from the series Who was that masked man I wanted to thank him*** 1977 van dyck brown print with pastel and watercolours 508 x 457mm

Robert Heinecken was born in Denver, Colorado in 1931. In 1959 he received his B.A. from the University of California at Los Angeles, where he studied with Don Chipperfield who introduced him to photography. In 1960 he received his M.A., and was appointed an instructor in the Department of Fine Art, UCLA, teaching drawing, design and printmaking. Since then he has become a Professor of Art, and has taught at the State University of New York, Buffalo; School of Art Institute of Chicago; the San Francisco Art Institute; Harvard University and many other institutions. From 1971-73 he was Chairman of the Society for Photographic Education. In 1975 he received a John Simon Guggenheim Memorial Foundation Fellowship.

One Man Exhibitions 1968 — Focus Gallery, San Francisco; 1970 — Witkin Gallery, New York; 1971 — University of Oregon Gallery, Eugene; University of Colorado, Boulder; 1972 — University of Rhode Island, Providence; 1973 — Friends of Photography, Carmel, California; Light Gallery, New York; 1976 — Light Gallery, New York; George Eastman House, Rochester, N.Y.; Texas Center for Photographic Studies, Dallas.

Group Exhibitions 1967 — *Photography for Collectors* Museum of Modern Art, New York; *Contemporary Photography since 1950* George Eastman House, Rochester, N.Y.; 1969 — *Vision and Expression* George Eastman House, Rochester, N.Y.; *Rhode Island Festival of the Arts* Providence; 1970 — *Photography into Sculpture* Museum of Modern Art, New York; *Artist/Photographer — Photographer/Artists* Bloomfield Arts Association, Birmingham, Alabama; 1971 — *Eight Photographers* University of Florida, Gainesville; 1972 — *The Photographer as Magician* University of California at Davis; *Painting and Photography/Something in Common* Philadelphia Museum of Art; 1973 — *New Dimensions* Los Angeles County Museum of Art Rental Gallery; 1974 — *Ten American Photographers* The Photographers Gallery, London; *Photography Unlimited* Fogg Art Museum, Cambridge Mass.; *Photography in America* Whitney Museum of American Art, New York; 1975 — *New Directions in Photography* Northeastern University Art Museum, Boston; *Hand Colored Photographs* Ohio Silver Gallery, Los Angeles; *Photographic Process as Medium* Rutgers University Art Gallery, New Brunswick N.J.; 1976 — *Aspects of American Photography* Gallery 210, University of Missouri, St. Louis.

Selected Publications and References *Into the Seventies* Akron Art Institute 1971; *New American Graphics* Madison Art Centre 1973; Coleman, A. D. *Robert Heinecken a Man for All Dimensions* New York Times, 2 August 1970; Lagorio, Irene. *Heinecken Neo Dada Art Forms Show* Monterey Peninsula Herald, 4 September 1973; Parker, Fred. *Robert Heinecken: Photographic Work* Pasadena Art Museum 1972; White, Minor. *Photography in America* Whitney Museum of American Art, New York 1974.

Public Collections George Eastman House, Rochester, N.Y.; Museum of Modern Art, New York; Oakland Museum, California; National Gallery of Canada, Ottawa; The Library of Congress, Washington D.C.; San Francisco Museum of Art, California; Fogg Art Museum, Cambridge Mass.; University of New Mexico Art Museum, Albuquerque; Photographic Archive, University of Louisville, Kentucky; Santa Monica College Art Gallery, California.

Photographs lent by Light Gallery, New York

205 ***Are you rea?*** three related prints from the series 1964-1968 photographic contact prints from magazines pages 457 x 355mm

206 ***Breast bomb*** 1967 silver prints cut up and reassembled 1040 x 1040mm illustrated page 40

207 ***Fourteen or fifteen Buffalo ladies no 2*** 1969 photographic lithograph 432 x 205mm

208 ***'Time' no 4*** 1969 original periodical overprinted by offset lithography 432 x 279mm

209 ***Strokes/Dark no 4*** 1970 contact print from magazine page with pastel and chalk 432 x 280mm

210 ***T. V. dinner no 7/Before and after*** 1970 emulsion on canvas with chalk and resin backing each 280 x 406mm

211 ***A is for asparagus*** 1971 photogram, hand colored with pastel 280 x 355mm

212 ***Documentary photogram/Breakfast and drinks*** 1971 photolithograph 355 x 508mm

213 ***Periodical no 5*** 1971 original magazine overprinted by offset lithography 305 x 457mm

214 ***Figure horizon no 4*** 1972 emulsion on stretched canvas 355 x 3378mm

215 ***Lingerie for a feminist suntan no 3*** 1972 emulsion on stretched and formed canvas with acrylic paint and objects

216 ***Cliche vary/Fetishism*** 1974 3M color-in-color print 432 x 280mm

217 ***Cliche vary/Lesbianism*** 1974 3M color-in-color print 432 x 280mm

218 ***Daytime color T. V. fantasy/Arm and hammer*** 1976 four colour lithograph 457 x 558mm illustrated page 41

219 ***Daytime color T. V. fantasy/Poly stix*** 1976 four color lithograph 457 x 558mm

Les Krims was born in Brooklyn, New York, in 1943. He studied at the Cooper Union, New York City, received his B.F.A. in 1964, and went on to gain his M.F.A. from the Pratt Institute, New York, in 1967. There he became an Assistant Instructor of Photography and Printmaking from 1966-67. He was Instructor at the Rochester Institute of Technology 1967-69, and is currently Assistant Professor at the State University of New York College at Buffalo. He received an Artistic Decorators Incorporated Award in 1969; National Endowment for the Arts Fellowships in 1971 and 1972; Research Grant in 1970 and Grant in Aid in 1971 from the Research Foundation of the State University of New York; and a New York State Council of the Arts Grant in 1971.

One Man Exhibitions 1966 — Pratt Institute, New York; 1969 — Focus Gallery, San Francisco; George Eastman House, Rochester, N.Y.; 1971 — University of Colorado, Boulder; 1973 — Boston University, Mass.; 1974 — Galerie Delpire, Paris; Light Impressions, Rochester, N.Y.; 1975 — Shadai Gallery, Tokyo; Galerie Die Brucke, Vienna; Freudenheim Gallery Buffalo, N.Y.; Galeria A. Nagel, Berlin; 1977 — Galerie ABF, Hamburg; 1978 — Light Gallery, New York; Canon Photo Gallery, Amsterdam.

Group Exhibitions 1969 — *Vision and Expression* George Eastman House, Rochester, N.Y.; 1970 — *The Photograph as Object* National Gallery of Canada, Ottawa; *12 x 12* Rhode Island School of Design, Providence; *Being Without Clothes* Massachusetts Institute of Technology, Cambridge; 1971 — *Photographs of Women* Museum of Modern Art, New York; *The Western New York Show* Albright-Knox Museum, Buffalo, N.Y.; 1972 — *Photographer as Magician* University of California at Davis; 1974 — *Light Transformed* University of Miami, Florida; *Private Realities* Museum of Fine Arts, Boston; *Photographies Americaines* Palais des Beaux Arts, Brussels; 1975 — *(photo) (photo)² . . . (photo)ⁿ University* of Maryland Art Gallery; *In Just Seconds* International Center for Photography, New York; 1976 — *Foto Sequenties* Stedelijk Museum, Amsterdam; 1977 — *Documenta 6,* Kassel; *Extended Frame* Rochester, N.Y.

Selected Publications and References Aperture 13:3, 1967; *Album* Nos. 4, 5 and 6, London, 1970; *Eight Photographs* New York, 1970; Camera, Dec 1971; *The Little People of America* (portfolio) Buffalo, 1972; *The Deerslayers* (portfolio), Buffalo, 1972; *The Incredible Case of the Stack O'Wheats Murders* (portfolio), Buffalo, 1972; *Making Chicken Soup* (portfolio), Buffalo, 1972; Coleman, A. D. *Photography* New York Times 12/3/72; Frampton, Hollis, *Incisions in History/Segments of Eternity* Artforum, Oct. 1974; Zoom, Sept. 1975; *Fictcryptokrimsographs* Buffalo, 1976; *Les Krims Kodalith Images 1968-75* (set of 32 postcards), Vienna, 1976; Coleman, A. D. *The Directorial Mode* Artforum Sept. 1976.

Public Collections Art Museum, Rhode Island School of Design, Providence; George Eastman House, Rochester; Minneapolis Institute of the Arts, Minneapolis; Museum of Modern Art, New York; National Gallery of Canada, Ottowa; University of Kansas Art Museum, Lawrence; University of New Mexico Museum of Art, Albuquerque.

Photographs lent by Light Gallery, New York

220 ***The Effects of Static Electricity on Minnie Mouse*** 1968 kodalith print 118 x 176mm

221 ***Untitled*** 1969 kodalith print 124 x 184mm

222 ***Untitled*** 1971 kodalith print 123 x 180mm
illustrated page 50

223 ***Untitled*** 1972 kodalith print 117 x 173mm

224 ***Untitled*** 1972 kodalith print 117 x 173mm

225 ***The Les Krims Piss Portrait*** 1974 kodalith print 171 x 115mm

226 ***Untitled*** 1974 kodalith print 115 x 171mm

227 ***Jew Teeth/New Teeth*** 1975 kodalith print 119 x 175mm

228 ***Uranium Robots*** from the series Academic Art: 1975-77, toned silver print 201 x 252mm

229 ***Quack Machines*** from the series Academic Art: 1975-77, toned silver print, 201 x 252mm

230 ***Silvered Silhouettes*** from the series Academic Art: 1975-77 toned silver print 201 x 252mm

231 ***How Many Things Can You Find Wrong With This Picture?*** from the series Academic Art: 1975-77, toned silver print 201 x 252mm
illustrated page 51

232 ***15 Funny Things (6 of Which Begin With the Letter P and A Pyramid)*** from the series Academic Art: 1975-77, toned silver print 201 x 252mm

233 ***From the Group Mary Miracles, Wiglets, Twiglets, Piglets, Figlets, etc., Mary Miracle*** from the series Academic Art: 1975-77, toned silver print 201 x 252mm

234 ***Academic Art Words*** from the series Academic Art: 1975-77 toned silver print 201 x 252mm

235 ***Classic Feminine Beauty*** from the series Academic Art: 1975-77 toned silver print 201 x 252mm

Duane Michals was born in McKeesport, Pennsylvania, in 1932. He received his B.A. from the University of Denver and entered the U.S. Army in 1952. Discharged in 1956, he went to New York and attended the Parsons' School of Design. The following year he got a job with 'Dance' Magazine as an assistant art director and then went on to work as a graphic designer for Time-Life. In 1958 he travelled to Russia. The pictures that he took on the trip made him decide to freelance as a photographer, which he has continued to do up to the present day.

One Man Exhibitions 1968 — Art Institute of Chicago; 1970 — Museum of Modern Art, New York; 1971 — George Eastman House, Rochester, N.Y.; 1972 — San Francisco Art Institute; Delpire Gallery, Paris; 1974 — Frankfurter Kunstverein, Frankfurt; Light Gallery, New York; 1975 — The Broxton Gallery, Los Angeles; 1976 — Sidney Janis Gallery, New York; The Texas Center for Photographic Studies, Dallas; Felix Handschin Galerie, Basel.

Group Exhibitions 1966 — *Contemporary Photographers since 1950* George Eastman House, Rochester, N.Y.; 1968 — *The City* Smithsonian Institute, Washington D.C.; 1969 — Witkin Gallery, New York; *Portraits* Museum of Modern Art, New York; 1970 — *12 x 12* Rhode Island School of Design, Providence, R.I.; *Being Without Clothes* Massachusetts Institute of Technology, Cambridge; 1971 — *Photographs of Women* Museum of Modern Art, New York; 1974 — *Photography in America* Whitney Museum of American Art, New York; 1976 — Arles Festival. Arles; *Real, Unreal, Surreal* San Diego State University, California; 1977 — *Whitney Biennial* Whitney Museum of American Art, New York; Stedelijk Museum, Amsterdam.

Monographs *Sequences* Doubleday and Co., New York, 1970; *The Journey of the Spirit after Death* Winterhouse and Co., New York, 1971; *Things are Queer* Fotogalerie Wilde, Cologne 1973; *Chance Meeting* Fotogalerie Wilde, Cologne, 1973; *Paradise Regained* (portfolio of 6 postcards) FFC Antwerp/Fotogalerie Wilde, Cologne, 1973; *The Photographic Illusion* Alskog, Los Angeles 1975; *Take One and See Mount Fujiyama* Stefan Mihal, New York, 1976; *Real Dreams* Addison House, Danbury, New Hampshire 1977.

Selected Publications and References Greenfield, Lois. *Duane Michals is different from you and me* The Boston Phoenix, October 21 1974; Johnson, Sy. *The Sequential imagination of Duane Michals* Changes, October 1974; Creative Camera, London, October 1976; Allen, Casey. *Duane Michals Master of Sequential Photography* Camera 35, October 1976; Perrone, Jeff. *Duane Michals* Artforum, January 1977.

Public Collections Museum of Modern art, New York; Metropolitan Museum of Art, New York; George Eastman House, Rochester, N.Y.; Art Institute of Chicago; National Gallery of Canada, Ottawa; Rhode Island School of Design, Providence; Museum of New Mexico, Santa Fe; University of Delaware, Wilmington.

Photographs courtesy Sidney Janis Gallery, New York.

236 ***Clerk in Moscow*** 1958 203 x 254mm

237 ***Children in Leningrad*** 1958 203 x 254mm

238 ***Leningrad (boy in street)*** 1958 203 x 254mm

239 ***Rene Magritte (superimposition on easel)*** 1965 203 x 254mm illustrated page 39

240 ***Tennessee Williams*** 1967 203 x 254mm

241 ***A Man Dreaming in the City*** 1969 203 x 254mm

242 ***Andy Warhol*** 1973 3 photographs each 122 x 178mm

243 ***Things are Queer*** 1973 9 photographs each 122 x 178mm

244 ***Bill Brandt*** 1974 203 x 254mm

245 ***Person to Person*** 1974 15 photographs each 122 x 178mm

246 ***There is no China*** 1975 203 x 254mm

247 ***It is no Accident that You are Reading This*** 1976 203 x 254mm

248 ***I Dream the Perfect Day in New York City*** 1977 12 photographs each 122 x 178mm

249 ***Mistaken Identity*** 1978 11 photographs each 122 x 178mm illustrated page 38

250 ***Blue photograph number one*** 1978 silver print with paint 203 x 254mm

251 ***Portrait of Stephan Mihal*** 1978 silver print with paint 203 x 254mm

Stephen Shore was born in New York in 1947. He studied with Minor White at a workshop in 1970. Shore received a National Endowment for the Arts Fellowship in 1974, and in 1975 a John Simon Guggenheim Memorial Foundation Fellowship.

One Man Exhibitions 1971 — Metropolitan Museum of Art, New York; 1972 — Thomas Gibson Fine Arts Ltd., London; Light Gallery, New York; 1973 — Lichttropfen, Aachen; Phoenix Gallery, San Francisco; Light Gallery, New York; 1976 — Museum of Modern Art, New York; Renwick Gallery, Smithsonian Institute, Washington D.C.; 1977 — Kunsthalle, Dusseldorf.

Group Exhibitions 1970 — *Fotoportret* Gemeentemuseum, The Hague; 1972 — *4 Young Photographers* The Photographers' Gallery, London; 1973 — *Sharp Focus Realism* Pace Gallery, New York; *Summer Color Exhibit* Light Gallery, New York; *Landscape/Cityscape* Metropolitan Museum of Art, New York; 1975 — *Color Photography: Inventors and Innovators, 1850-1975* Yale Art Gallery; *New Topographics* George Eastman House, Rochester, N.Y.; 1976 — *100 Master Photographs from the Collection of the Museum of Modern Art* Museum of Modern Art, New York.

Selected Publications and References
Fotoportret Gemeentemuseum, The Hague 1970; Artforum January, 1975; *New Topographics* George Eastman House, Rochester, N.Y. 1975; News week. April 19, 1976; Esquire. February, 1976; Art in America. February, 1976; Quest/77. May-June 1977; *Photography Year/77* Time-Life Books; Camera, January, 1977; Aperture. No. 77.

Public Collections Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Print Room, Leiden University, Netherlands; Vassar College Art Museum, Poughkeepsie, N.Y.; The Art Museum, Princeton University; Seattle Art Museum; University of Nebraska Art Gallery; The Museum of Fine Art, Houston, Texas; International Museum of Photography at George Eastman House, Rochester, N.Y.

Photographs lent by Light Gallery, New York.

All photographs are type C prints

252 ***Room 125, Westbank Motel, Idaho Falls, Idaho 7/18/73*** 229 x 229mm illustrated page 44

293 ***Farm House, U.S. 10 East of Dilworth, Minn. 7/12/73*** 153 x 204mm

North Ocean Boulevard, Palm Beach, Florida 10/27/73 156 x 207mm

255 ***Sunset Ave, Palm Beach, Florida. 10/28/73*** 155 x 207mm illustrated page 45

256 ***Intersection, Main Street and Second Avenue, Valley City, North Dakota 7/11/74*** 158 x 207mm

257 ***West Avenue, Great Barrington, Mass. 7/12/74*** 189 x 240mm

258 ***Main Street, Gull Lake, Saskatchewan 8/18/74*** 195 x 246mm

259 ***Hollywood Blvd., Hollywood, California 6/13/75*** 305 x 382mm

260 ***Coronado Street, Los Angeles, California 6/21/75*** 195 x 246mm

261 ***El Paso St., El Paso, Texas 7/5/75*** 305 x 382mm

262 ***Chimayo, New Mexico*** 7/9/75 305 x 382mm

263 ***Meeting St., Charleston, South Carolina 8/3/75*** 306 x 382mm

264 ***Lincoln St. and Riverside St., Spokane, Washington*** n.d. 305 x 386mm

Jerry Uelsmann was born in Detroit, Michigan in 1934. He studied at the Rochester Institute of Technology with Minor White and Ralph Hattersley, receiving his B.F.A. in 1957. He went on to do graduate work at Indiana University, where he studied Henry Homes Smith, earning his M.F.A. in 1960. He is currently living in Gainesville, where he is Graduate Research Professor at the University of Florida, Gainesville. Uelsmann was awarded a John Simon Guggenheim Memorial Foundation Fellowship in 1967, a Faculty Development Grant from the University of Florida in 1971, and in 1972 a National Endowment for the Arts Grant. He was a founder member of the Society for Photographic Education in 1962, and is a Fellow of the Royal Photographic Society.

One Man Exhibitions 1960 — Indiana University, Bloomington; 1966 — Pratt Institute, New York; 1967 — Museum of Modern Art, New York; 1968 — Creative Photography Gallery, Massachusetts Institute of Technology, Cambridge; 1969 — Carl Siembab Gallery, Boston; 1970 — George Eastman House, Rochester, N.Y.; Philadelphia Museum of Art, Pennsylvania; 1972 — Witkin Gallery, New York; 1973 — 831 Gallery, Birmingham, Alabama; 1974 — American Cultural Institute, Paris; 1975 — Rochester Institute of Technology, N.Y.; 1976 — San Francisco Museum of Art, California; 1977 — Witkin Gallery, New York.

Group Exhibitions 1959 — *Photography at Mid-Century* George Eastman House, Rochester, N.Y.; 1965 — *Photography in America 1850-1965* Yale University Art Gallery; 1967 — *Persistence of Vision* George Eastman House, Rochester N.Y.; 1968 — *Photography as Printmaking* Museum of Modern Art, New York; 1970 — *Light 7* Hayden Gallery, Massachusetts Institute of Technology, Cambridge; *12 x 12* Carr House Gallery, Rhode Island School of Design, Providence; 1973 — *Four Directions in Modern Photography* Yale University Art Gallery; *Extraordinary Realities* Whitney Museum of American Art, New york.

Selected Publications and References Lyons, Nathan. *The Younger Generation* Art in America, December 1963; Kinzer, H. M. *Jerry Uelsmann: involved with the celebration of life* Popular Photography, November 1965; Szarkowski, John. *Jerry N. Uelsmann* Museum of Modern Art, New York 1967. *Eight Photographs: Jerry N. Uelsmann* Doubleday and Co., New York 1970; Ward, John L. *The Criticism of Photography as Art: The Photographs of Jerry N. Uelsmann* University of Florida, Gainesville 1970; *Jerry N. Uelsmann* Aperture Inc., 1970; Coleman, A.D. *Photography* New York Times, 2 April 1972; *Jerry N Uelsmann Portfolio* Witkin Berley Ltd., Roslyn Heights 1972; Brettell, Richard. *Four Directions in Modern Photography* Yale University Art Gallery, New Haven, Connecticut 1973; Doty, Robert and Gorey, Edward. *Extraordinary Realities* Whitney Museum of American Art, New York 1973. *Silver Meditations* Morgan and Morgan, 1975.

Public Collections Art Institute of Chicago; George Eastman House, Rochester, N.Y.; Library of Congress, Washington D.C.; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Museum of Art Rhode Island School of Design, Providence; Royal Photographic Society, London; Smithsonian Institute, Washington D.C.; University of New Mexico Art Museum, Albuquerque, New Mexico.

Photographs lent by the artist

265 ***Equivalent*** 1964 240 x 343mm

266 ***Small woods where I met myself*** (final version) 1967 324 x 266mm

267 ***Totemic aspen*** 1970 264 x 324mm illustrated page 16

268 ***Untitled 1971*** 308 x 230mm

269 ***Untitled 1971*** 260 x 341mm

270 ***Untitled 1975*** 252 x 340mm

271 ***Untitled 1975*** 228 x 298mm

272 ***Untitled 1976*** 254 x 275mm illustrated page 17

273 ***Untitled 1976*** 253 x 348mm

274 ***Untitled 1976*** 301 x 268mm

275 ***Untitled 1976*** 225 x 342mm

276 ***Untitled 1976*** 241 x 335mm

277 ***Untitled 1977*** 268 x 304mm

278 ***(Dream moment)*** 1977 269 x 271mm

279 ***Untitled 1977*** 237 x 345mm

William Wegman was born in Holyoke, Massachusetts, in 1943. He went to study painting at Massachusetts College of Art, Boston, receiving his B.F.A. in 1965, and in 1967 his M.F.A. from the University of Illinois, Urbana. He received a John Simon Guggenheim Memorial Foundation Fellowship in 1975, and a National Endowment for the Arts Grant in 1976. He now lives and works in New York City.

One Man Exhibitions 1971 — Galerie Sonnabend, Paris; 1972 — Sonnabend Gallery, New York; Robert Self Gallery, London; Konrad Fischer, Dusseldorf; 1973 — Los Angeles County Museum of Art; California; 1974 — Modern Art Agency, Naples; The Texas Gallery, Houston 1975 — Galeria Allesandra Castelli, Milan; Galerie Konrad Fischer, Dusseldorf; 1976 — The Kitchen, New York; 1977 — Sonnabend Gallery, New York; Bruna Soletti Gallery, Milan.

Group Exhibitions 1971 — *24 Young Los Angeles Artists,* Los Angeles County Museum, California; *11 Los Angeles Artists* Hayward Gallery, London; 1972 — *Documenta V* Kassel; *10 Artists* Contemporary Arts Museum, Houston, Texas; 1973 — *Whitney Annual* Whitney Museum of Art New York; 1974 — Paula Cooper Gallery. New York; 1975 — George Eastman House, Rochester, N.Y.; 1976 — *American Family Portraits.* Philadelphia Museum of Art, *Commissioned Video Works* University of California at Berkeley Art Museum; 1977 — *Photography as an Art Form* Ringling Museum of Art, Sarasota, Florida; *The Vanguard: Works on Paper* Newport Art Association, Newport Beach, California; *The Word as Image* Museum of Contemporary Art, Chicago.

Selected Publications and References Sharp, Willoughby. *Body Works* Avalanche I (Fall 1970); Newmser, Cindy. *Subject — Object Body Art* Arts Magazine, Vol. 46 (September-October 1971); Mathias, Rosemary. *Review of Group Show* Arts (September-October 1972); Bear, Liza. *Man Ray, Do You Want To: An Interview With William Wegman* Avalanche, No. 7; *Notes on William Wegman* Artforum, vol. 13 (March 1975); Lorber, Richard. Review Artforum, vol. 15 (Summer 1977).

Photographs lent by Sonnabend Gallery, New York: cat. nos. 280, 281, 283, 284, 291, 292
Robert Self Gallery, London: cat. nos. 282, 285, 286, 287, 288, 289, 290
Holly Solomon Gallery, New York:
cat. nos. 293, 294, 295

280 ***Single and double studio*** 1970-71 2 panels each 356 x 279mm

281 ***Three mistakes*** 1971-72 279 x 356mm

282 ***Untitled*** 1971 263 x 263mm

283 ***Two or three chairs*** 1972 359 x 279mm

284 ***Folly souci Man Ray*** 1972 6 panels each 292 x 267mm

285 ***Fish dream/dog dream*** 1972 280 x 273mm

286 ***The Morphy Richard problem*** 1972 178 x 178mm illustrated page 53

287 ***Before learning to write with his sweater — he learned to write with his hand*** 1972 178 x 178mm illustrated page 52

288 ***She lived through her imagination/when she closed her eyes she was elsewhere*** 1972 2 photographs each 177 x 177mm

289 ***Glass of milk on fire*** 1972 177 x 177mm

290 ***Stupid enthusiastic, hungry/wise, bored, not hungry*** 1972 2 photographs each 178 x 178mm

291 ***Trees/woods*** 1973 2 panels each 356 x 279mm

292 ***Repairing a chair*** 1975 silver print with ink drawing 559 x 406mm

293 ***Hammers and nails*** 1977 silver print with ink drawing 559 x 508mm

294 ***Artist with spatula*** 1975-77 silver print with ink drawing 483 x 394mm

295 ***No need for . . . no sense of*** silver print with ink drawing 1977 508 x 483mm

This catalogue was organised by Christopher Gates, with the technical assistance of Colin Kendrick and Associates.

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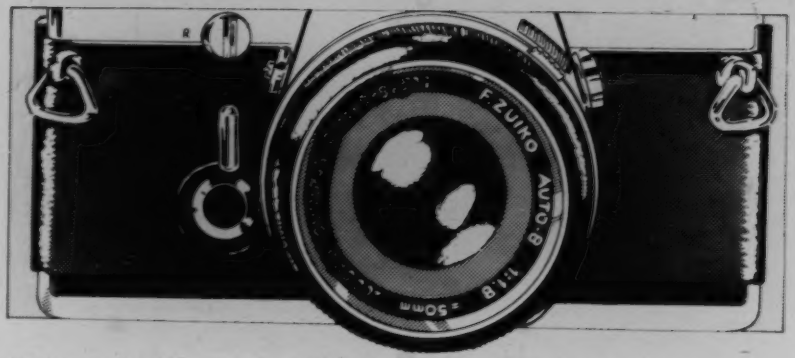

Early morning Lime Street, where Maggie used to walk (Liver Bird's a-watching, if he could only talk)! Ferries cross the Mersey, girls in Sevvy Park; football lads at bus-stops — see him start a nark. Springtime lambs in sunshine, little girl with pup; streets all lined with people: look who's won the Cup! Cathedral spires at sunrise, city lights by night; crowds packed in the Stadium — musn't miss the fight. Barrow-boys and beacon, herons on the Dee, mayor's coach at the Town Hall, smiling new M.P. Old folk down on Formby beach, Punch-and-Judy shows . . . everywhere on Merseyside, the Post and Echo goes.

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